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NYM CRINKLE'S FEUILLETON

Going Back to Ancient Greece—The Real Charm of Rip Van Winkle—Inverting the Proprieties of Our Hard, Conservative Life—A Case Where Our Judgment is Entitled to a Demurrer—Criticism in the Slough of Tattle—Mediæval Faith in a Special Providence that Arranges Accidents for Bad Men—Fortescue in Sweethearts—A G mpse of Green Hills Far Away.

Now comes Mr. Joe Jefferson, and his faithful and always readable courier in the *Tribune* sounds the advance note. "For the original of Rip Van Winkle," begins the breezy preliminary column, "we must go back to ancient Greece!"

But I don't think we care to go back to ancient Greece. We tried it at the Academy the other night, and some of the young archæologists were disposed to guy the journey.

This reminds me of our old friend, Billy Birch, who was the creator of the swell conundrum, "When is a door not a door;" and the first night that he propounded it, amid the breathless silence of a "large and fashionable," a lady rose in the centre of the "bewildered and delighted," and remarked: "Chestnut! I heard Arixanagorus ask that question during the Peloponnesian war in Greece."

It was Maggie Mitchell.

Somehow Billy Birch's fame began to decline after that.

It won't do to go back to Greece too heedlessly.

Besides, if you once open this maddening subject of the antiquity of Rip Van Winkle and Joe Jefferson, just see where you will land yourself. The *Tribune* thinks the play started with that story of Epimenides (meaning Pliny's story, I suppose). But why may it not have started with the Seven Sleepers of Ephesus? Especially when in Mahomet's version they have a dog answering to "Snyder." Or why not go farther back, to the sleep of Endymion, if we must travel?

The fact is, the *Tribune*, in view of a recent craze, is trying to give Rip a Greek flavor. But the only Greek who has left his flavor in it is the modern Dionysius.

And that is a flavor of poteen.

If doing a thing over many times would make it classic, our very dress-coats and Winter pants would live in poesy and song.

We fling our flowers when Rip comes. So we do when Decoration Day comes.

Is it for past achievements or present victory?

Mr. Jefferson is an artist. That is conceded, once for all. But I never could quite bring myself to think that it requires the highest or broadest or deepest art to play Rip Van Winkle well.

I am inclined to believe we praise him for having played it so long, not for having played it so high.

That gifted writer, Mr. William Winter, has praised it with the grace of Addison and the tenderness of Charles Lamb. And the literary merit of his admiration long ago outshone the merit of the work he admired. He imputed to it all the beauty which his own poetic fancy wrought round it. And it stands for some of us now like one of those antique monuments that are less interesting for the event they commemorate than for the illustrious names and tributes that have been scribbled on them.

The real charm of Rip Van Winkle is the charm of vagabondage. It is a charm that to men is perennial. The heroes of our freshest and most abiding fancy, when not Ulysses or Homer himself, will be Don Caesar, Robin Hood, Crusoe.

We like to look out of the window of our prison of proprieties upon the merry men of the greenwood and the rollicking runagate of the mountains and see them doing what we dare not do.

There is in all of us an ineradicable desire to go away somewhere and pour our coffee out into a saucer and eat with a knife and say "damn" to ourselves.

We can't do it, you know, unless we go back to Princeton College or buy a ranche. So we like to see somebody else do it.

That is where the charm of Rip Van Winkle comes in.

It's a positive luxury to the dainty girl to see Mr. Jefferson invert all the stiff proprieties of our hard conservative life. It's like seeing a man whip his wife with the finesse of a Chesterfield. Who cares for the injustice when it is so elegantly accomplished!

He makes a tipsy vagabond lovable; he shows us a weak loafer who makes jests at his starving wife and runs away from all the duties and obligations which we ordinarily have to stand to.

But consider with what delicacy he does it. Regard the beaming nature of his brutality. The vagabond has a sunny soul—the weak-minded loafer loves children, for his childlike nature has never outgrown the pristine belief that the moon is made of green cheese, nor overcome the early innocence of sleeping in the sun and letting other people work and suffer.

So we hang Claude Duval on our walls and admire in the gold frame the lawless vagabondage which we would send to the State's prison in real life.

Could we be content to regard Mr. Jefferson's picture simply as belonging to the fairy tales that begin with "Jack the Giant-Killer," and end with "Tristan and Isolde," that amuse us as do "The Arabian Nights," protest might remain silent in the presence of that old spell that held us when we played truant and fished with a pin. But when enthusiasm tells us, with the authority of childlike simplicity and matured eloquence, that this play "makes the spectator conscious of the inspiring surroundings of nature, of the clear, cool, fragrant air of the wind-swept forest, and the soft Summer rain that is blown upon your face by the perfumed gales of the night; it contains an exquisite exposition of paternal and filial love; it reveals, with inexorable fidelity, how entirely dependent human beings are upon human affection, and, by enforcing the great and awful truth that in every supreme moment of experience each one of us must be alone, it acquires likewise a religious significance and cogency, since it thus presents man in his solemn relation to Divine parentage and immortal destiny"—then I say our judgment is entitled to a demurrer.

Mr. Jefferson has been signally fortunate in the soft, alluring maze of sophistry that sentimental criticism has thrown over his nursery story. But it is a little too much—the last special plea that Rip Van Winkle has a religious cogency and paints an awful truth, namely, the loneliness of man.

And this question of the moral of a play, which is continually being obtruded by writers who appear to be absolutely destitute of all knowledge on the subject, brings up what happened last week. A stray arrow from this column fell among the "Tattlers" of that otherwise excellent and virile paper, the *Star*.

One of the innocents of that department had informed the world at large that Jim the Penman has a wholesome moral, and the wholesome moral is that a dishonest man is sure to come to the end of his rope sooner or later.

I called this rubbish, because the end of his rope in Jim the Penman is heart-disease, and honest men are just as liable to that as dishonest men.

These innocents think that if a besotted rascal who violates every law of God and man through four acts, falls off a precipice in the fifth, that it is a moral. They have a mediæval faith in a special Providence that arranges all the accidents of life for bad men.

This takes us back to our six-year old faith, when we believed that if we stubbed our toe in the afternoon it was because we told a lie in the morning.

Having pointed this out to "The Tattler," up rises the chief Tat and calmly replies that he never saw the play, but took the opinion of some "observant young person" who had.

Happy newspaper that has observant young persons to ladle out philosophy and ethics and morals in this spontaneous way!

One of them, pierced by what I said to a sense of repartee, thus hurls the final Tattle:

Rev. Mr. Mallory has undoubtedly found it profitable to cater to what a professional cynic like "Crinkle" calls weak nerves; but the weak nerves of "boudoir respectability" have proved to be sinews of war in this and many other cases.

This ought to settle it. If it pays to cater to "weak nerves" your innocent can't see why that is not moral. If boudoir respectability provides the sinews of war, how can it be other than noble to furnish the mush that boudoir respectability wants?

This is where criticism gets in the slough of Tattle.

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Fortescue, on Monday night, achieved a great deal of quiet admiration for her performance of Jennie Northcott in Gilbert's delicious English water-color sketch, Sweethearts. She did not transcend the suggestive romance and pathos of the sketch. It is one of those

ROLAND REED.

bits that almost any woman of sensibility can do well, for it lies in every woman's imaginative grasp.

She has only to portray what almost every woman knows.

A young ideal, a mistake—then the young dream swept into the past forever. Years roll by, and the boy hero comes back. Time, that has mellowed her heart, has hardened his. She had clung to his rose through all these years. He had forgotten what kind of flower it was. They sit there under the tree they planted together on that bright day when he put his hand on hers and felt the thrill of it through all his nerves, and the woman of her trembles with a vague happiness, and her eyes moisten with a late dew as she tries to realize that the hero of her years, unchanged in her heart from that bright, open-eyed boy, is sitting once more beside her in the person of this practical, unromantic, middle aged man.

And he—he unwittingly tramples on all those amaranthine flowers of her memory; tells her of the women he made love to, and wonders why she has that great ugly sycamore tree growing right in the entrance-way of the cottage.

Here we get in one of those masterful color studies that men of genius sometimes strike off—a bit of the real sunshine of youth; a bit of the pathos of life—and round it all at last that sad twilight of suggestion in which flit and hover the phantoms of our dead hopes and the spectres of our disappointments.

The picture is not unlike the glimpse of green hills far away, seen through the chimneys and smoke stacks from the window of our city prison. Only a yard square of perspective, but what an elfin radiance falls on it, some Summer afternoon, as you turn from the desert of bricks, the iron clang, the tin roofs, and there lie the sloping hills, with the dim purples beyond, wet with a passing shower and golden and green with a ray from heaven! Only a moment. The light fades out. The picture is gone. Then we go on with the iron clang.

Fortescue is so much better in this kind of picturesque and romantic work than she is in the heroic and passionate, that I am inclined to modify, if not reverse, my first opinion of her. It would be difficult to get the first act of this charming little love-dream played with a daintier girlishness. All the exquisite coquetries of maidenhood come out sparkling as the dew-drops will when a clear November air has fixed them, diamond-like, on the tracery of the dead season.

She lives through the scene less by what she does than by what she suggests, and runs the gamut of a girl's love—buoyant and light of foot, like one of Cordova's fauns, only to come at last to her goal of flowers, like Niobe, all tears.

I could not help thinking how gladly we all would have welcomed a Harry Spreadbrow who could have invested his half of the work with the same rosy illusion.

As it was, Mr. Charles Sugden played it like a cabman. He did not even attempt to dress it. It personal charm lifted Miss Fortescue's part into a glad acceptance, the want of it sunk his into a prosaic nullity.

There are two women I should like to see in this role some time. One is Annie Robe, the other is Katherine Kidder. I do not couple them thus because they are at all alike, but because they are wholly unlike in every respect.

I believe that somewhere in Robe is a bit of Clara Morris' psychic power, certain that in emotional work she is the only woman at present exhibiting originality and depth of feeling combined. Take THE MIRROR of last week and look at her picture. This is what you will say: "Dreamy, but liable to sudden awakenings."

Well, who is that like?

Now take the other. She is playing at the People's this week in Held by the Enemy. She is a mere girl, but bright as a morning ray, and as fresh as the breeze that precedes it.

If you watch her attentively you will see that what she doesn't do is what she doesn't know.

You will then be ready to believe that as soon as she knows, she will do anything. Besides, she wears the bloom that elsewhere is so mercilessly rubbed off.

I don't know anything about it, but Kidder always impresses me as a woman who has been guarded through life by a protecting angel from all elocutionists.

Frank Mayo may call the laugh on me for this, but I swear that the girl will go on making me aver it.

NYM CRINKLE.

Mr. Howard's Lectnres.

Messrs. Abbey and Schoeffel have signed a contract with Joseph Howard, Jr., to deliver a course of five Sunday night lectures at the Park Theatre, Boston, beginning on December 5.

"I shall talk about 'Cranks' the first time," says Mr. Howard. "The second lecture will be called 'Journalistic Reminiscences;' the third, 'Men and Women I Have Met;' the fourth, 'The Good and Evil of New York.' I haven't thought about the last yet. If these engagements are successful you need not be surprised to find me regularly devoted to the lecture business. I would do no newspaper work, except special writing. But, of course, this is merely a vague and shadowy plan. It all depends on that little 'if.'"

A party of New Yorkers, friends of the journalist, are going to Boston in a body to attend the first lecture on Sunday next.

At the Theatres.

Miss Fortescue, during this, the last week of her engagement at the Lyceum Theatre, is appearing in two pieces, Gilbert's charming two-act dramatic contrast, Sweethearts, and King Rene's Daughter, a one-act poetic piece from the Danish. In the former play Miss Fortescue achieved a signal success. Her Jennie Northcott in the first act of this delightful play was fragrant with girlish coquetry, dainty humor and sentiment. There was a finesse to her comedy and a charm to her displays of deeper feeling that prove, as we have said, Miss Fortescue's field to be the lighter walks of comedy. Her art has not the scope for such parts as Frou-Frou and Gretchen, but it is quite equal to the requirements of such a role as the heroine of Sweethearts. In King Rene's Daughter, the play that tells the story which in poetic form is familiar to most readers—the story of the blind girl who is brought up by her father without a knowledge of her infirmity, and who learns of it through a gallant knight that invades her secluded valley and plants in her heart the flower of love—Miss Fortescue gives a refined and charming picture of innocence and new-born passion.

Her efforts on Monday evening were not altogether well sustained by her company. Mr. Sugden as Harry Spreadbrow in the first-named play was lacking in feeling in the first scene, but his commonplace manner and practical garrulity in the second were effective. In King Rene's Daughter Fred Terry as Tristan did not atone for the unfavorable impression he created in his previous performances, while Mr. Vernon as Sir Geoffrey and Mr. Overton as Eben Jahiah, "the wondrous leech from Cordova," excited more merriment than applause. The other parts were indifferently handled. On next Tuesday night Helen Dauvray reappears at this theatre in One of Our Girls, which will be acted a short time while preparations are going forward to produce in sumptuous form Sardou's Scrap of Paper.

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As years multiply on the head of Joseph Jefferson, so do his honors increase. Rip Van Winkle has a place in the hearts of play goers that is ever green. The simplicity, the truth and heartfulness of the personation appeal to everybody with irresistible power, and while other figures come and go upon the stage with every passing year, there is no decrease in the charm which the wandering, winsome, ne'er-do-weel sot of the Catskills has over us. On Monday night Mr. Jefferson was greeted at the Star Theatre by a large audience, that bestowed upon the performance a degree of attention and applause rarely to be observed in a theatre; and it must be said of Mr. Jefferson that we have seldom seen him throw greater care and finer art into the delineation of the character. After every act he was called before the curtain.

His company is excellent in every instance, and the piece is put upon the stage in an eminently satisfactory manner. Lizzie Hudson's Gretchen was less shrewish and severe than the majority that we have seen in the earlier acts, but after the twenty years lapse her tenderness and gentle womanhood were effectively displayed. May Woolcot played the grown-up Gretchen. She presented a comely and trim appearance, and was lacking in neither power nor pathos when the lines demanded. We must also speak in terms of praise of Bessie Leslie, the little Gretchen, and the pretty little girl that played young Hendrick. These children acted with remarkable skill and contributed not a little to the humor of the second act. Edwin Varrey was excellent as Derrick, while Mr. Whitecar as Hendrick, and Mr. Lyndhurst as Vedder, assisted in giving roundness to the cast.

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There was a crush at the People's Theatre on Monday night to see Gillette's powerful melodrama of the "late onpleasantness," Held by the Enemy. A strong play and a strong company held the audience captive from the rise of the curtain. Seldom has a more enthusiastic crowd gathered at the People's. As the climaxes unfolded the applause was at times deafening, and more than once the gallery was excited to hurrahs. The engagement is likely to prove a banner week at this popular East-side theatre.

As to the men, the cast of the play is not as strong as that which appeared at the Madison Square Theatre in the original production. As the commanding General of the Federals Charles W. Stokes was satisfactory, and that was all. George R. Parks invested Colonel Prescott with a monotone of elocution, but sometimes won upon the audience by his action. J. E. Kellerd was excellent in the part of Lieutenant Gordon Hayne. Charles S. Dickson had a fat part in Thomas Henry Bean, "special for Leslie's"—an exaggeration. The audience laughed at his assurance and impertinence, without reflecting upon the impossibility of such a character. The old retainer, Uncle Rufus, a negro, was quietly but very effectively played by Harry Woodson, well-known on the minstrel and vaudeville stage. Mrs. Farren was dignified as Euphemia McCreery, the aristocratic Southern maiden of uncertain age. Kathryn Kidder appeared in her original part of Rachel McCreery, the heroine. Her acting was marked by the same listlessness that has been observed from the first. Louise Dillon's Susan is a delicious bit of comedy, quite original in its way. Her assumed Southern accent is very natural and very charming. The audience warmed to her at once, and she met with more favor than any other player.

The drama was finely mounted. Next week, Gus Williams in Oh, What a Night!

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Louis Aldrich opened in My Partner at Poole's Theatre on Monday night, his first presentation of the play in this city for two or three seasons. The star received a most cordial welcome from a large and discriminating audience, and the piece, although presented by a new cast, repeated its former success. Mr. Aldrich appeared before the curtain at the close of the second and third acts in response to enthusiastic calls. The audience were so thoroughly in sympathy with Mr. Aldrich as Joe Saunders that many of the sterner sex, albeit unused to the melting mood, were visibly affected by the scenes of the leave-taking of the partners and the discovery of the murder. The supporting company was excellent. Frank G. Campbell was satisfactory as Ned Singleton. He was very artistic in the murder scene. T. M. Hunter's interpretation of the rollicking, bibulous Major Britt drew frequent applause. F. M. Lee delighted both gods and men as Wing Lee, the part made famous by Parsloe. Edwin Barbour as Josiah Scraggs was nearly, if not quite, as effective in the portrayal of the cool, calculating villain as Mr. Hague, who created the role. Stuart Clarke was dignified and reserved as Matthew Brandon, and in the scene where he spurns his erring daughter was applauded. Dora Goldthwaite gave a finished impersonation of the heroine. Anna Crosman was bewitching as Grace Brandon, and her naive query, "Ain't I pretty?" put to Scraggs in the first act, was silently answered in the affirmative by the audience. Adele Bray, as the housekeeper, Posie Pentland, scored a success. Next week My Aunt Bridget will be presented by Monroe and Rice.

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Annie Pixley was greeted by a well-filled house at the Windsor Monday night, when and where she was seen in her well-known personation of M'liss. The company is one of the best that has surrounded her in some time, while the star remains as sprightly and charming as ever in the character with which for several years her name has been successfully identified. Thaddeus Shine as old Smith, Samuel Reed as Jake, Davenport Bemus as Yuba Bill and M. C. Daly as Judge Beeswinger may be singled out as being especially deserving of commendatory notice. Next week Louis James and Marie Wainwright are to appear at this theatre—their debut as stars in the Metropolis—Virginius, Romeo and Juliet, Hamlet, Othello, The Merchant of Venice and The Taming of the Shrew constituting the repertoire.

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John A. Stevens in A Great Wrong Righted was greeted by a fair house at the Third Avenue on Monday. His company is about the average in merit, but neither the star nor the play offer much food for pleasurable observation, meditation or criticism. Next week Louis Aldrich will be seen here in My Partner.

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Billy Birch was added to the merry circle at Dockstader's on Monday. It seemed natural to have the veteran back in his old place, where for so many years he cracked his jokes and was wont to set the house in a roar. He is still a tower of strength in minstrelsy, and Mr. Dockstader will find him a valuable acquisition in his enterprise, we doubt not.

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Shadows of a Great City is always a strong card here, and the Grand Opera House is consequently enjoying large business this week. We have so recently dwelt upon this play and its performance that comment on this occasion is unnecessary. Next week Kate Claxton appears in the Two Orphans. She has engaged Sara Jewett for this engagement.

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Tony Pastor offers another good bill to his patrons this week. The little theatre is as popular a place of resort as ever with all people that delight in refined and clever vaudeville.

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Mme. Modjeska will take off The Chouans and appear as Viola in Twelfth Night next week. The Monday following, Dec. 13, has been set as the date for producing her new play Daniela.

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Sophia goes along at Wallack's, but Moths is in active preparation. That piece is likely to be put on within the coming fortnight. The cast will be strong and the revival is expected to be even more successful than the original run at this theatre. It is patent that Mr. Wallack is now even better able to secure a more complete and effective assignment of characters.

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Little Jack Sheppard gives way in a week from Saturday to Turned Up and Those Bells at the Bijou Opera House. Colonel Miles says that the run of the burlesque has been eminently satisfactory notwithstanding the persistent efforts of certain disinterested (?) newspaper people to backcap it and spread false reports industriously about the business. In the new piece Goodwin has a capital part and playgoers can confidently expect to see a clever and comical performance of the bibulous undertaker, Caraway Bones.

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Jim the Penman is crowding the Madison Square Theatre at every performance. The play is the greatest hit that New York has known in a long time, and as indicative of the public desire to witness its admirable representation it may be stated that seats are now selling far into January.

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The O'Reagans and jollity reign at the Park, where undiminished houses are the rule.

The Musical Mirror.

A pronounced and emphatic success like that of Erminie at the Casino puts the hapless journalist into a quandary. Either he must repeat himself, and so grow wearisome by iteration, or he must content himself by writing "ditto" like a bar bill at a hotel. We choose the latter course and simply say:

Erminie:—Full houses, splendid production.
" Excellent singing, good acting.
" Clever book, rather nice music.
" Ditto, ditto, ditto—for an unlimited period.

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The production of Wagner's great music-drama Tristan and Isolde, took place too late in the week for a sufficiently well considered notice of so important a work, and we are therefore forced to leave it till our next issue. We can only say *en passant* that the company was at its best, as it always is in Wagner's music.

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We are glad to see that the management of Dockstader's Minstrels have taken to announcing the names of their vocal stars in the papers. A quartette such as that formed by Pepper, McWade, José and Nobles, richly deserves to have its merit made public, for truly no such pure artistic singing was ever before heard in a minstrel band. The instrumentality ought now to have a chance for public recognition, and Mullaly and his associates do right good work.

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Koster and Bial's keeps up its good reputation. Everything is done well and no one need fear to spend a dull evening at this pleasant resort. The selections are always good and the artists clever.

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Lizzie Priest gave a very agreeable concert at Steinway Hall on Saturday last. The lady herself is a pianiste whom we have had occasion to speak well of beforetime, and we are glad to perceive that instead of retrograding in her art she has gone forward. Her performance of Chopin's Tarantelle (op. 43) was brilliant and accurate, and her very beautiful touch gave great color to the music. In Liszt's Polanaise in E she showed that she had plenty of vigor, as well as grace and facility. We shall be charmed to hear her again. Mr. Gunn was so hoarse that he could not do himself justice, and was unable to sing in the last number, the trio "Quando fia cenere," by Campana. Ella Joslyn's voice, sweet, but not very strong, pleased in Marziall's pretty ballad, "The Miller and the Maid." Florence Allen did very nicely, and Oscar Sterns showed a good, powerful voice in Horn's "Fairest Maid," winning a rousing encore. Miss Cary also was well received and sang charmingly.

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A new prima donna has come amongst us from far Australia and the farthest Ind—Eva Davenport. She has just made a tour of Australia, India and China, with her own company, and a repertoire of forty operas, and now comes to try her fortune in America. Report from the Antipodes speaks goldenly of her talent as actress and singer.

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The Princess Ida, at the Fifth Avenue Theatre, is a very good presentation of a very pretty opera, albeit not, hitherto, a very drawing one. The parts are well filled and the stage setting magnificent. As in the case of Erminie, having said before all there was to be said, we can only repeat. Suffice it, it is a good play, well played.

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The artists of the Angelo Italian Opera company are going back to Italy, at least all who can get back. Never was a set of people more ruthlessly sacrificed to idiotic management and rapacious greed than these. It is said that merely for the sake of selling an ancient stock of useles libretti, a set of very good artists, with one admirable singer at least, Valda, was put before the public in operas that had never, could never, nor should never, draw. All the old chestnuts, of the worst Italian school, with the solitary exception of Un Ballo in Maschera. But managers, especially Italian opera managers, are such stupid fools and know so little what the public wants. A clever man could have made a fortune out of Valda and her associates.

The Amateur Stage.

THE RIVAL IN ROBERT MACAIRE.

The Rival, which is now in its fifth season, gave its opening performance on Tuesday evening, Nov. 23, at the Lexington Avenue Opera House. The principal feature of the programme was the old melodrama of Robert Macaire, by Charles Selby. This piece was preceded by the charming one act drama, One Touch of Nature, with the following cast: Mr. William Penn Holder, Harry H. Tilford; Mr. Beaumont Fletcher, Fred Schaefer; Mr. Belgrave, Charles F. Gibney; Jones, Frank Thonger; Miss Constance Belmour, Louise Woolley.

The performance did not run smoothly, which was probably owing to lack of rehearsal. The society, however, redeemed itself by the general excellence that characterized the Robert Macaire representation. The speaking roles were distributed as follows: Robert Macaire, Frank Thonger; Jacques Strop, Fred Schaefer; Germeuil, Edward J. Price; Deumont, Charles F. Gibney; Charles, Harry H. Tilford; Pierre, Michael Hotz; Sergeant Loupy, Edward J. Price; Louis, George L. Tilford; Francois, George W. Beam; Marie, Mrs. G. Bruce Gillie; Clementine, Miss R. Pobjay.

Considerable of the stage business was borrowed from the opera of Erminie. Another enlivening circumstance was the interpolation of various musical selections from the opera. The make-up of Frank Thonger and Fred. Schaefer was almost an exact copy of Messrs. Daboll and Wilson in similar roles. Frank Thonger's impersonation of Robert Macaire was an able bit of acting. He was humorous and impressive, and his death scene in the last act was quite effective. Fred Schaefer made a desperate effort to imitate Francis Wilson in his acting as well as make-up. It is needless to say that he shot very wide of the mark. He succeeded in creating much laughter by demonstrations of physical fear, but his comedy work was coarse-grained, while his dialect was that of a Bowery tough of German descent, with an occasional attempt at Cockney. He was seen to the best advantage in the Erminie gavottte, where his imitation of Wilson's methods was really amusing. In fact, the gavotte was danced with such grace by the entire cast, assisted by a bevy of pretty girls, that it received several encores. Mrs. G. Bruce-Gillie deserves special commendation for her acting as Marie, and most of the others acquitted themselves with credit. The customary reception followed

THE KEMBLE IN THE VETERAN.

The Kemble gave the second performance of the season at the Brooklyn Academy of Music on Monday evening, Nov. 29. Following out the system of "dramatic author" performances, the occasion was set apart as "Wallack" night, and The Veteran was presented by one of the largest amateur casts that has ever appeared in Brooklyn. It would be no easy matter for an outsider to conceive of the work, as well as money, the undertaking must have involved. The piece has six acts, and much of the scenery (according to announcement on the programme) was newly painted for the Kemble by Harley Merry. That the society fully appreciated the numerous difficulties that had been successfully overcome, was evident from the loud calls for Henry G. Somborn, the stage manager, at the end of the fourth act. After bowing himself off the stage, he dexterously pushed George Becks, the Kembele's coach, into full view of the audience. The latter was greeted with equally enthusiastic applause, but disclaimed any credit for himself, and hoped the audience would bestow it entirely on Mr. Somborn.

There must have been about one hundred persons actually participating in the performance. The affair was thoroughly enjoyed by a large audience, and although the final curtain did not fall till near midnight, there were very few that did not remain till the end. The large corps of actors made hitches unavoidable, but the prompting was remiss in some respect, for there was a dead silence on several occasions when the characters on the stage looked anxiously toward the wings for help. The prompter's hood should have been brought into use, which would have enabled Mr. Becks or Mr. Somborn to have directed the entire representation from a central point of view. The Colonel Delmar of Charles Rohlfs was a creditable impersonation, though somewhat commonplace. Douglass Montgomery executed the stage business of Leon Delmar with excellent effect, but evinced the same ponderous mannerisms, noticed heretofore, that unfit him for juvenile roles. His accentuated, self-conscious walk is a bad copy of Lester Wallack's method of letting you know that he feels himself thoroughly at home. Mr. Montgomery, in order to emphasize this fact, goes to the extent of gesticulating in a would-be graceful manner with his legs when he finds himself in a sitting position, and spreading them like a clothes-horse when standing in repose. He is painstaking, and possesses considerable dramatic talent, but he will never advance to the front rank of amateurs until he tones down these inartistic affectations. H. H. Gardner was also somewhat out of his line in the juvenile role of Eugene. He is one of the best old men on the amateur stage, and naturally felt out of his element. C. J. Wilson evinced good comedy talent as Ofi An-Agan, and his Irish brogue in Turkish costume afforded no end of amusement. Frank Norris, William T. Angel, George R. Lamb and Charles Corwin also deserve special mention. Among the lady performers the honors must be awarded to Marie Lamb, who fairly captivated the audience as Amineh. This young lady is the daughter of the comedian, Ed. Lamb, and certainly inherits dramatic talent. The credit of making a hit is only increased, considering the competition of such clever actresses as Annie L. Hyde and Julia W. Reed in the same cast. Marie Bowen as Blanche D'Irry was seen at her best in the earlier part of the play. She lacks repose, however, and her love-making was robbed of its sentimentality from her ignorance of stage methods.

The harp-playing of Emma Rita and the vocal solos of William T. Angel were delightful features of the entertainment and met with well deserved applause.

THE BOOTH IN PARTED.

The four-act comedy drama, Parted, was presented by the Booth on Tuesday evening, Nov. 30, at the Brooklyn Athenæum with the following cast: Victor Orme, William H. Masterson; Frank Cheeney, F. E. Armstrong; Benjamin Lovell, G. E. Van Nostrand; Mark Tickett, William J. McCahill; Joseph Sparkling, George P. Kavanagh; Servant, N. W. Kellock; Elsie Lovell, Fannie Rorke; Kate Tyson, Miss L. F. Healey; Mrs. Motley, Miss E. Landwersiek.

While William H. Masterson showed many good points as Victor Orme, his delivery was too jerky, especially in dramatic situations. He should be reminded that no English soldier would keep his military cap on his head in the parlor, no matter how forgetful of wordly ways in taking a tender farewell of his lady-love. F. E. Armstrong was curiously made up. He looked unshaved and unkempt, and consequently provoked laughter in and out of season. Benjamin Lovell seemed to enjoy the villainy of his role hugely. He slightly overacted the part, though his impersonation was otherwise realistic. William J. McCahill resorted to clownish methods as Mark Tickett, but the audience seemed to be highly edified by his buffoonery. He unquestionably possesses comedy talent. Let him, therefore, heed Hamlet's admonition to the players, for anything overdone, "though it make the unskilful laugh, cannot but make the judicious grieve; the censure of which, one must, in your allowance, o'erweigh a whole theatre of others." William M. Caldwell either looks clerical by nature or his make-up gave him that inappropriate appearance. He was somewhat stagey when he had anything to say, and stood like a statue while others were speaking. His features should have betrayed some knowledge at least of what was going on about him.

Fanny Rorke as Elsie Lovell gave proof of considerable dramatic talent and proper training. Miss L. F. Healey as Kate Tyson was rather more amateurish, but possesses a pleasing appearance, and sang a sentimental ballad in a taking manner. Miss E. Landwersiek made the most of a small part, and held an infant, that figured in the last act, as if she had held babies before. The passing regiment in the third act made a heavy strain on the imaginary powers of the audience. Twelve boys in uniform revolving around a setting at the back of the stage are scarcely calculated to convey the impression of a very formidable army marching off to a foreign war. The performance as a whole was entertaining. There appears to be a fair amount of crude talent in the society. What these young people need is polishing and to have the rough edges removed before they make their next public appearance.

NOTES.

The League of Amateur Dramatic Societies will give its initial performance this season on Tuesday evening, Dec. 28, at the Lexington Avenue Opera House. Dollars and Cents is the piece selected for the occasion.

The Brooklyn events of next week include the Amaranth performance of Sealed Instructions at the Academy on Wednesday evening, and the Amateur Opera company in Iolanthe, on the following evening at the same place.

The Arcadian Society, of Brooklyn, gave its third annual reception at Knickerbocker Hall on Thanksgiving evening.

The Melpomene Society will give its opening performance of the season at the Brooklyn Athenæum this (Thursday) evening. Dora is the play announced.

Mary R. Perkins, N. F. Johnson and Edward Fales Coward presented Delicate Ground in the ball-room of the Hotel Brunswick on Tuesday afternoon, Nov. 30.

Company G, of the Twenty-second Regiment, gave an entertainment and reception at the Lexington Avenue Opera House on Monday evening, Nov. 22, on which occasion the Chimes of Normandy was rendered by The New York Church Choir Opera company. Mrs. Emma Henry Thomas as Serpolette was excellent, both in her vocal and histrionic efforts. Several of the other principals were not quite up to the mark. The chorus singing was quite efficient, which greatly strengthened the performance.

The Bulwer has arranged to give a performance of Among the Breakers, for the benefit of the Reliance Labor Club, at the Lexington Avenue Opera House, on Monday, Dec. 13. The play will be cast as follows: David Murray, Robert Deshon; Hon. Bruce Hunter, Alf. H. W. Ahrens; Clarence, Charles Trier; Scud, Mr. Quirk; Peter Paragraph, Henry Beck; Larry, Charles Knapp; Bess Starbright, Nellie Lingard; Mother Carey, Mrs. Strail; Biddie, Marie Foster, and Minnie Daze, M. Estelle Nagle.

The Fenelon will present Fred. Marsden's four-act comedy of Clouds at the Brooklyn Athenæum December 3. The cast will include Pierre Gibbons, M. G. O'Neill, A. Somers, M. J. Colligan, W. J. Cauldwell, Ida Wacholder, Kitty Kelly, Rosita Cavveras, Kittie Supple, Mary Maguire and Mary Norton.

*** The Christmas Number of THE MIRROR will be published on Wednesday, Dec. 13, 1882. Advertisements will not be received later than noon on Saturday, Dec. 11.

The Giddy Gusher.

I've met him again. He seems to be very prevalent in holiday time. I distinctly recollect the cheerful Muck last year, with his playful way of using his feet and knees, and his pleasant tricks with his elbows.

I refer to that godless animal who wears the ordinary garb of man, but goes about making a blooming ass of himself on cars and in stages. There's the rabid idiot who pokes his feet about to touch those of his unfortunate companion. There's that brilliant old pump who reads a paper and presses his outstretched hand against your shoulder. There's the other imbecile who pokes his elbow in the most insinuating way against your waist.

* * *

I sat in a theatre, some time ago, in the next seat to a big, strapping, well put together man, who would have been rather attractive if properly made acquainted. During the first act, without the slightest, faintest outline of a shadow of encouragement, he began a steady, affectionate pressure of the arm, where from shoulder to elbow in a crowded pair of seats we were forced to come in contact.

I sat up like a Stoughton bottle on a bar-room shelf to avoid this business. My would-be friend followed. He was as broad as John Sullivan, and the Gusher is no slim; so presently our shoulders were again close together and a gentle warmth was diffusing itself over my anatomy from collision with this suggestive coat sleeve, and this warmth was particularly centered in my temper, which is not that of a calla-lily by a great sight.

* * *

During the second act my neighbor, who had never stirred during the intermission, but kept up his attentions, suddenly held his programme where I couldn't well help reading a name and address he had written in some unobserved manner on the edge. This gave me an idea. Of course I didn't have a pencil, but I had a book. I borrowed a pencil from a man who sat in front of me. My neighbor was delighted. I was going to give him a response, and his gallantry was going to be rewarded. I wrote in that lovely chirography so dear to the MIRROR compositor, in characters the size of life, on the blank leaf of my book these words: "If you don't stop this rot with your elbows I'll fire you out into the aisle and call on those sitting about me to look at a first-class idiot trying to be a second-class blackguard."

* * *

I ostentatiously pinned this fly-leaf on my programme and held it well up. The people behind us caught on and tittered. The poor chump read it. For the first time there was space enough between our shoulders to run in a piece of paper—the piece of paper, for instance, on which I had conveyed my sentiments to my neighbor.

The curtain fell. The man fished up his hat from under his seat and went quietly out. I looked around to see if any one wanted to take a bet I wanted to make that he'd never come back, and I met the laughing faces of a dear old gentleman and young lady, who had read my bulletin and enjoyed its effect.

* * *

So many women will endure in silent distress the abominable actions of these fellows that undoubtedly they think—the howling idiots—that women like such attentions.

I don't care how foolish a woman is or how fond of men's admiration she may be, I don't believe there's one who likes to be poked, or pressed, or squeezed by a strange man in such a nasty, insulting fashion. And if women only spoke out to show up these beggars the practice would soon be stopped.

* * *

On the Sixth avenue "L" the other day I took the only seat unoccupied, next a middle-aged, respectable-appearing man. Opposite us sat a rather overdressed woman and child. Before the car reached the next station my companion was pressing his arm lovingly against me and drawing a long breath that expanded himself in my direction in a most alarming manner every few minutes. At the same time I noticed the lady opposite, in a sort of nervous excitement, looking in an uncertain manner at everything but the sinner, and gathering her feet away off under the seat.

This was a double-action-work-both-ways nuisance. At the same time he steadily poked me with his arm, he was pursuing with his old shoes the woman across the way.

* * *

I leaned over and looked curiously down between us. The excursive feet were withdrawn, and we rode a couple of blocks in a state of neglect and comfort. Then my animal reasoned that it was impossible two women could be found who didn't like his delicate attentions, and the racket began again. I had reached my station and got on my hind legs, and turned to the little boy and said

"Sonny, when you grow to be a man I hope you'll punch the head off anybody who treads on your mother's toes."

Then I went out and left 'em to settle things to suit 'em. I don't care where it is, if it's at a funeral and the undertaker undertakes any such nonsense, I'll show him up and disturb the services. Of course a woman wants to feel the loving pressure of a man's arms—she wouldn't be much of a woman if she didn't—and the nearness of an affectionate leg is not to be despised. But an introduction to the arms and a casual acquaintance with the legs is actually necessary and indispensable, I should say, this side the River Congo.

* * *

I told you once before of a wild and stormy night when your Gusher got aboard a stage down town. It was the merry Christmas time, and in pursuit of probable bargains I had been as far as John street. The stage I entered was full of men, six on a side. They moved up on each seat and I chose with much discretion a place next the meekest-looking cuss ever turned out of a Wesleyan university. There was decorum in his black woolen gloves; there was discretion in his weeded tile; there was rectitude in the severity of the stock that encircled his ministerial neck, and, as if this wasn't enough, he carried flattened against his stomach a half dozen numbers of "Renan's Life of Christ."

* * *

A woman couldn't be safer than alongside that pious craft, and I dumped myself with an inward expression of thankfulness that there were such landmarks of Christian security still in existence. A rude awakening had that dream of tranquility, for a black worsted finger began tickling me in the neck. My evangelical cuss had his arm behind, because there was not room beside me, and he was introducing himself to my notice in this enraging fashion. I believe I took a dozen blocks of this sort of thing, when the stage stopped to let off an outside passenger.

Then I commenced my short but effective oration:

"Ain't you a pretty old bird," said I, "to be lugging round the 'Life of Christ' and tickling women in their backs?"

It was brief, that speech, but it was a darling to do its work. Every man on both sides of the stage jumped up and offered to change seats. A chorus of uncomplimentary comments rattled about the offender's ears, and he scuttled out of that vehicle at the next corner with a volley of laughter and derision following him.

"We shall not hear so much of our wives and danghters being insulted," said an old man, "if this course of conduct becomes popular. That man won't tickle a woman's back in a hurry again!"

* * *

This is a splendid season of the year to begin to correct the conduct of man.

In the neighborhood of all the big stores you will see a lot of unoccupied gentlemen (?) just at this time. They wander about among lady shoppers, looking at them, not at the goods. Put 'em down at once either as pickpockets or belonging to that class I have described who insult women by looks and actions.

New York as compared to London has none of these blackguards. London is overrun and infested with 'em. Paralytic, gouty old scalawags are toted down by confidential valets to such a spot as Sidney Alley, a little lane devoted to attractive shops, just back of Leicester Square. There the old fools are propped up against some milliner's window. A cane and thin shaky old legs are spread out in a kind of tripod that supports them, and they wait and wobble for a woman.

It's just nuts to see the old poppies pursue one. In a play at Daly's I saw Leclercq depict one of these senile survivors of nature's wrecks. In maudlin expression, in insulting action, in foppish get-up he was a reproduction of the vapid ass who in New York to-day is gaining ground and increasing in numbers.

Women, dear, don't howl for the ballot box. You could never put in, one at a time, tickets enough to knock out the fellow who will jam in a handful when your back is turned. There are some nuisances you can abate; there are some excrescences that can be removed by caustic applications. Whenever a man bothers you with his elbows and feet in cars, stages, or theatres, rise like a mushroom, speak out in meeting, "give him away." You'll always find a helping hand, and if you have got any love of a good situation in your soul, you'll enjoy the discomfiture of the blamed fool as much as does your

GIDDY GUSHER.

Faithful Hearts.

Clinton Stuart, after supervising and witnessing the production of his play with the above title in Memphis last week, has returned to town. He brings criticisms of the most favorable sort from the press there, both in regard to the piece and the acting of it by Kate Forsyth and her company.

"People are too prone to think that the taste of out-of-town playgoers is not up to the metropolitan standard," says Mr Stuart. "In Memphis we found a first-night audience as appreciative and discriminating as you would expect in New York. They took up every verbal point and were deeply interested in the subtler phases of the story.

"Faithful Hearts was suggested by an old and unactable French play that I saw years ago. Out of it I have built a practically new piece. It is the sort of drama that Boucicault could unhesitatingly call original. Miss Forsyth, Lella Vane and Henry Holland all give exceedingly good performances. I am delighted with their acting and with the reception of the piece. So is Miss Forsyth. She has given instructions to John Russell to cancel all minor duty after New Orleans. She will play the principal cities, and come to New York for a run if time can be secured. I am just reading a play to Dan Frohman, and have several irons in the fire. Things were never brighter for me in the matter of placing my plays."

London News and Gossip.

LONDON, Nov. 18, 1886.

All manner of new shows have been tried this week on a long suffering public. A plague of matinees having set in with great violence, Our Only Actor has chosen this as a seemly and fitting time to introduce his long-promised interpolation of The Witches' Kitchen in the first act of Faust. Those who clamored for the introduction of more Goethe into Mr. Wills' version have now their wish, and those who having already seen the Lyceum Faust more than once wanted a legitimate excuse for witnessing it again, have also been gratified. Even as it was there seemed to be no outward or visible reason why Faust should not run on at the Lyceum for ever. With the boom set booming on Monday to back it up, it may run even longer. The new scene is borrowed almost bodily from Goethe, who, it may be, had read his Shakespeare before he started out to devise the stage business. The kitchen is a vast cavern; O. P. is a caldron boiling and bubbling on blue fire. Around sit cat-apes and other fearful wild-fowl tending the infernal brew. Enter presently Mephistopheles with old Faust, who has not yet cast his slough. The Devil is evidently taking his client around to show him life—witch-life.

* * *

Faust regards the whole thing as mean and slow, and says so. Meph. gathers the little apes around him and chats affably. Their attention being taken off the caldron, that property boils over on its own account. Enter then the witch, Tom Mead, on a broomstick and in a furious rage. The witch Mead does not recognize her master, but belabors him and the apes with the broomstick for letting the pot boil over. Meph., thinking the joke has gone far enough, soundly castigates the witch Mead, and then, making himself known, graciously simmers down. It is now time for a drink, and they give Faust a goblet of liquid fire, which he quaffs pluckily and much to his immediate internal discomfort. Irving then shakes him violently, in order, I suppose, to make him put off the old man, and the scene mysteriously changes to the cathedral porch and the business to which we have already been accustomed. Irving and Ellen play better than ever, and their reception was rapturous. The kitchen business, however, puts another half-hour on to the show, and where the cutting is to be done goodness only knows.

* * *

The matineers had Tuesday, Wednesday and Thursday to themselves. On Tuesday afternoon the Dramatic Students—a clever and painstaking association of young actors and actresses—played Goldsmith's Good-Natured Man at the Vaudeville, and though they mightily pleased a (principally) professional audience by their performance, yet convinced the majority that there is good and sufficient reason why this piece has not of late been revived.

On Wednesday the war was carried on in two places at once—at the Strand and at the Gaiety to wit. At the first named house was put on "a new and original play" in a prologue and four acts, entitled Clarice; or, Only a Woman, by Walter Browne and Frank Roberts. These young men originally called their play Queen of Hearts. Being advised that that title had been used, they next called it Two Women. This name was also old goods, and after some cogitation they finally hit upon the present title. As a matter of fact there is already a play called Clarice, in French's list, and I am almost sure I have seen Only a Woman on the bills and boards. But, after all, what's in a name?

You might call Clarice; or, Only, etc., almost anything except a success, and that it certainly is not. Clarice in the prologue is a lady of easy virtue (in Paris), who has been hastily married by Captain Blake. She has promised him to give up "the old set" forever. Judging from their appearance this should not cost her a pang, for a rummer-looking lot I have seldom seen, even at a matinee. But this by the way. They have evidently some charm for Clarice, and in Blake's absence she invites them all to her house, where they sharp each other at cards and cause trouble just as Blake turns up. He is furious, casts C. off for ever, and goes to Afghanistan for nine years to join his regiment. Meanwhile, Clarice marries Sir Richard Barkwith, a paralytic baronet, who drivelled through the prologue, but who is happily dead before the curtain again rises. Clarice, now Lady Barkwith, has got all the Blake estates (in Ireland) for herself, old Barkwith having previously bought them for her. Also, she has got a little boy, Bertie, nine years old, who is Blake's son, and is being brought up by sweet Eveleen O'Hara, the gardener's daughter. Of course, nobody is supposed to know who is which, but somehow or other everybody does know in a minute or two. Blake, now a colonel, but still impecunious, calls on Lady Barkwith, and of course fails to recognize her, as is but natural, seeing that she now wears a dark dress, and she wore a light one in the prologue. Lady B. endeavors to captivate Blake, and Blake has no objection to a rich widow, but presently falls over head and ears in love with sweet Eveleen—and small blame to him. Eveleen is a young woman of high principles, and she insists that Blake shall give little Bertie a father's love, and so on, and presently there is a terrible shindy between the two women, Clarice and Eveleen, and by and by Clarice, after failing in an attempt to throw vitriol over the sweet Eveleen, is comfortably shot dead by some Moonlighters or something, and all ends happily, the sweet Eveleen being left free to marry Blake, who will now be able to give a father's love to little Bertie.

* * *

The piece is preachy and unreal, and has, I should say, a French origin. If not, the authors have done their level best to give it this appearance, and have succeeded. Florence West, as Clarice, showed intelligence and occasional power. Lewis Waller as Captain Blake was satisfactory. But Eva Sothern as the sweet Eveleen was sweetness itself, and won all hearts. For her sake alone, I do not regret the way I spent my afternoon.

The other matinee of Wednesday was the first performance of Coercion by Messrs. W. H. Denny and the burly Col. T. Burnside, which duly came off at the Gaiety, but could not coerce those present into regarding it as a success. It was described as a farcical comedy, but was really a sort of three act knockabout pantomime, without much reason for its pantomimic business. It was well played, and kind friends applauded vigorously; but there is no money in Coercion.

* * *

Dresdina, the new ballet produced at the Alhambra on Monday night, proved, as anticipated in my last, a big success. The light and leading of bald headed masherdom assembled in force to give the thing a good send-off. The Alhambra directors, sleek and fat, with dividends beyond the dreams of avarice, supplied the solid financial element of the assembly in the stage box O. P. Culchaw and artistic merit were represenled in the opposite *loge* by Bogey Bancroft and the still charming, though now, alas! historic Mrs. B., born Wilton. My anticipations as to a sort of ceramic congress were not wholly realized, only Dresden ware being represented. This, however, furnished sufficient varieties to afford almost endless combination of color, and the *coup d'œil* was indeed splendid. The dancers are divided into sets, one lot representing Dresden-Meissen ware (blue and gold, with painted and raised flowers); another are supposed to be Ludwigsburger (white and gold, with decorations in pale pink and raised flowers and wreaths, or pale turquoise and raised biscuit flowers, garlands and wreaths); another, Grenzhausen-in-Nassau (cream color, picked out with two shades of blue and brown); and so on through several other varieties. The ballet winds up with a sort of transformation scene, representing a grand fantastic palace of porcelain, which is about as gorgeous as such things have hitherto been manufactured. As for story—God bless you, sir, there's none to tell. It is rumored that the directors, having the fear of the Empire opposition and the act of Parliament before their eyes, have carefully eliminated every vestige of coherency from the "plot." However, Jacoby, with his brilliant music—and Haussen, with his ingenious dances—and Besche, with his artistic designs—and Alias, with his magnificent costumes—have contrived to do without a plot, and have done it very well. The expense of the production must have been enormous, but the management will probably reap a hand some profit on their outlay.

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Spurred to noble emulation, doubtless by Alhambra dividends, Villiers, of the London Pavilion, has conceived the brilliant idea of turning his property into a limited liability company—capital £130 000. It is said that the net profits for the ten months during which the hall has been open are over £20 000. If so, those who are lucky enough to buy shares at par will probably have rather a soft thing on.

* * *

Rhoda, a comic opera which has been on the road for a few weeks, came to the Comedy on Saturday for a fortnight. The book is in many respects an improvement on this class of work, not only because it has a real vein of comicality running through it, but also because the librettist, Walter Parke, knows how to write smooth verses. Rhoda is somewhat handicapped by the music, which is mostly commonplace, but the piece is well said and sung on the whole, but it wants a good many alterations before it can hope to achieve momentary success.

* * *

The Opera Comique, following the example of many other managers who find it necessary to try to obtain "second notices" of pieces which do not quite catch on at first, on Monday put on F. Desprez and Alfred Cellier's vaudeville, After All, in front of Our Diva. Unlike some other managers, however, who seem to be growing wiser in this respect, the Op. Com. manager evidently did not think it worth while to cast the little piece properly, so it proved a very amateurish affair. Playnoticers who cared to stay found Our Diva, otherwise Josephine Vendue, etc., considerably improved. Frank Celli and Effie Clements, both of whom always sang well as the baritone-hero and the soprano-heroine, respectively, now throw some life into their acting. The result is much more cheering than on the first night.

* * *

Tuesday evening will ever be memorable in the annals of my life, for then I saw at the Novelty in Great Queen street, Holborn, W. C., the absolutely worst play I have ever seen. Characters, situations, speeches, exits and entrances were all muddled up together in the most admired disorder. Great mirth prevailed among kind friends in front, who had evidently been all passed in by the authors or some of the actors. Actors, did I say? Pardon me for the mistake. There was but one actor in the show, and that was Harry Proctor, formerly of the Adelphi. For purposes of future reference I may just mention that the strange piece was called A Woman Outwitted, and that it was announced as by D. M. Henry and Edwin Drew. The former I believe is of the feminine gender. The latter is a young man who claims to have a mission for the propagating of Elocution among the masses and the classes. He didn't elocute to any extent on Tuesday.

After many promises and postponements, Wyndham has just revived T. W. Robertson's David Garrick, with himself as David. To suit the exigences of his (W.'s) house, the Criterion, a modern farcical comedy adapter, said by some to be James Albery, has been turned on to supply some extravagant lines and business of the Comedy of Doors order, and the result is not wholly satisfactory. It gives the piece a kind of mongrel appearance. Wyndham comes out all right as Garrick, but David James as Ingot did not score. The best played part in the piece is the Squire Chivey of George Giddens. And now I must cry "Hold, enough!" You surely don't want any more at present from

GAWAIN.

Professional Doings.

—An attraction for New Year's week is wanted at the Potter Opera House, Amsterdam, N. Y.

—Good attractions are wanted at the new Opera House, Roanoke, Va. Just opened, and has complete new scenery. T. H. Simpson is the manager.

—Minnie Williams, the Nora Marks of A Tin Soldier, has been playing Carrie Story in the same piece during the temporary indisposition of Flora Walsh.

—There are several "Lyceum Theatre" companies travelling through the interior. Not one of them has any connection with the Lyceum Theatre in New York.

—Jules Grau's Comic Opera company will be strengthened by the following people, who leave for Lima, O., to-day: Fred. H. Frear, Emma Williams, Lois Chase, Clara Drake and Alma Kirchoff.

—Tiny Mabel Pollock is winning her way into Southern hearts by her performance in A Brave Woman with the Hardie-Von Leer company. Her father is a Brooklyn journalist who has been an invalid for a long time.

—The Grand Opera House in Topeka, Kas., has been purchased by two of the wealthiest men of the city, and J. M. Barron has been given the management. Only leading attractions will be played, and all contracts will be faithfully carried out.

—Charles S. Dickson, of the Held by the Enemy company, has written a play entitled Night and Day, in conjunction with Waldorf A. Phillips. The piece has met with the unqualified approval of Robson and Crane, and is at present in the hands of A. M. Palmer.

—Edna Courtney has left the Stranglers of of Paris company. She had a falling-out with the management. Treasurer Holden writes: "We are doing a good business, and salaries are paid regularly. We are booked up to June, and will fill all dates. All reports to the contrary are born in malice."

—Barry and Fay are idle for five nights the present week. They will resume their season in Irish Aristocracy at Elizabeth, N. J., on Saturday night. On next Monday evening they open in Richmond, Va., for three nights, thence going South. They report business good. Mr. Fay's health is greatly improved.

—The American Opera Festival receipts at Music Hall in Cincinnati amounted to $30 000, while the week's expenses aggregated similar figures. Some $10 000 had been required to place the hall in proper shape, while the remaining $20 000 was absorbed in salaries and incidentals.

—After nearly a week's illness, that at one time threatened to be serious, Ray Briscoe has returned to the cast of Herne's Minute Men and resumed the part of Rachel Winslow. Miss Briscoe is quite a favorite with Mr. and Mrs. Herne and their company, and she was gladly welcomed back.

—Henry Arthur Jones' new romantic drama, which will be produced at the Princess's Theatre, on December 18, has been called The Noble Vagabond. The hero, Ralph Lester, will be played by Charles Warner, and Dorothy Dene will play the heroine. George Barrett, who sailed for England last week, will play a comic character bearing the name of Dick Vimpany. This part is reported to be equal in interest and humour to that of Jaikes in the Silver King. Dick Vimpany will be the fifth original part which George Barrett has played in Mr. Jones' dramas at the Princess' Theatre. Other parts will be taken by Julian Cross, Charles Cartwright, J. B. Ashley and Bella Titheradge.

PROVINCIAL.

BOSTON.

The event of the past week undoubtedly was Patti. The public interest in a bride always is very marked; and Patti, great artiste though she be, proved no exception to the rule. Was it the marriage rite, said again, and for "good," that made her look seemingly so much younger and fresher? But she *did* sing, and so gloriously! Who ever has sung so beautifully, or ever will sing so beautifully again? I did not hear her at the first concert, on Wednesday evening, but the papers were very enthusiastic. Friday evening I went, as I have made it a point to hear her on all her farewells, and do not care to kick out of the traces now, especially as it is an artistic feast as well as a duty.

What a finished artist is Galassi! Every bit worthy to sing with Patti. Yet his opening air did not awaken the enthusiasm that such an effort should have aroused. I think I never heard "Di Provenza" sung so grandly before. But it was so grand, so finished, so artistic in every respect, that the audience did not warm to him as they would have done to one addicted to the stuff and fustian of over-declamation or melodrama. Novara is almost as great as a basso of dry method as Galassi is as a baritone of more hearty, unctuous manner. Guille is a fine tenor, but nevertheless one or two grades below either of the others just mentioned. But he carried the house away from them. Another proof that the house was less an authority on art than on fashion. But over and above all shone Patti, resplendent Patti. She sang her first numbers with beautiful feeling and effect, and on an encore, giving "Within a Mile o' Edinboro Town" the finest interpretation, probably, that it has ever received. I saw her four years ago in Faust, and liked her Marguerite less than any of her impersonations, less, indeed, than I had the Marguerite of one or two other artists; but Friday night's interpretation was the greatest and at the same time the grandest I ever heard. Her delicious by-play at the spinning-wheel, her thrilling jewel-song, everything she did, was simply perfect. Who shall take Patti's place when the Queen of Song abdicates? I fancy that the throne will be unoccupied for many seasons. I understand that the house had a few unoccupied seats on Wednesday; but on Friday the audience completely filled Music Hall. It is understood that Patti will sing here again in March.

Dear, delightful, classic old Joseph Jefferson was seen here during the week in Rip Van Winkle, with a personation so perfect that to praise it seems like gilding refined gold. The support accorded the star was good.

Adonis at the Hollis Street Theatre, and Harbor Lights at the Boston Museum, are running a race with Tennyson's Brook.

McNish, Johnson and Slavin's Minstrels held forth at the Boston Theatre to large audiences. The minstrelsy proper was excellent, and so were the specialties introduced, notably the very amusing feat where one of the two, Ramza and Arno, walking across the stage, has his hat blown off by a high wind, which carries it away through the air, when he makes a flying leap after it and disappears in the flies. The Little Fly-Coon closed the entertainment, and had bright spots in it; but why cannot a travesty be written for minstrels at which people of sense as well as blockheads can laugh? If the two cannot be combined, for heaven's sake give the former a chance once in a while.

Chris and Lena was the Windsor attraction and right merrily did Pete Baker and John Kernell intersperse their fun through the two hours and a half of rather turgid melodrama. Mr. Baker's methods are rather quiet, hence he is all the more artistic, and Mr. Kernell is the same uproarious fellow of old. Very clever and very popular here. Emily Vivian did some clever dancing.

Sam Devere's double co. of European and American novelties is an excellent specialty or variety co., one of the best on the road. It made a strong impression, and at a reappearance since it has become so well advertised, the house will not be able to hold all who desire to see them.

John W. Ransone and his supporting co. appeared at the Bijou Theatre during the week in Across the Atlantic, a play of the sensational order, one of the novelties of which is the rescue of a person from a burning building by swinging a well-sweep up to the window. Mr. Ransone's various disguises were taken cleverly, and I think his imitations of four different grades of Irish dialect one after the other with the accompanying action appropriate to each, the best I ever saw.

The World's Museum, Austin and Stone's, and Keith and Bacheller's dime museums keep up their attractions and crowds.

Resumé: Great preparations are being made for the Dixey ball to be given in the Mechanics' Hall Dec. 7, the expense of which is expected to reach something like twelve thousand dollars. It is to be a very swell affair. Only full-dress will be admitted. I am overhauling my claw-hammer.—Held by the Enemy seems to be held by the enemy indeed—the enemy to its presentation at the Museum—*videlecit* Harbor Lights.—J. A. Smith is in Boston for a few days.—Patti saw Dixey Thursday night.—The Dixey ball is to be given, by the way, on the evening that the play of Adonis reaches its seventy-fifth performance.—Manager Eugene Tompkins will have a stock co. next season at the Boston Theatre. He will put on A Run of Luck for a long run, the people willing, and will import a London actor as leading man.—Austin's Sunday evening concerts at Music Hall are well patronized. Liberati, the cornetist, was an attraction at the latest one.

PHILADELPHIA.

Last week having embraced within its limits Thanksgiving Day, it is not at all surprising that there is nothing new to chronicle, every manager having wisely preferred to present some well-known and popular attraction. Business was good everywhere.

The Walnut Street Theatre presented J. B. Polk in Mixed Pickles, who so crowded the house at almost every performance that the orchestra was driven under the stage. This week, Gus Williams; Rose Coghlan 6.

At the Chestnut Street Theatre Hoodman Blind finished its second and last week. It constantly grew in popularity, and could readily have made a longer run. This week, Saints and Sinners; The Jilt 6.

Hanlon's Fantasma was the attraction at the Chestnut Street Opera House, and that it was wisely chosen was proven by the magnitude of the business. The house was crowded nightly, and although Thanksgiving Day proved to be exceedingly wet and tempestuous, the building was packed to the roof at each performance. This week and next, Wilson Barrett.

At the Arch Street Theatre Mrs. John Drew appeared in The Rivals. Having already had occasion to speak of the excellence of Mrs. Drew's rendition of the part of Mrs. Malaprop, it is not necessary to coin new words of praise. Her co., which embraced Mrs. Georgie Barrymore and Sidney Drew, was very good; but I would recommend Mr. Drew to wait until he has more age and experience before he again essays a part like Bob Acres, lest he too frequently invites injurious comparison. This week A Parlor Match; A Tin Soldier 6.

The Romany Rye severely tested the capacity of the National Theatre. Here, too, the orchestra was driven from home. It found refuge in one of the upper boxes. This week Gray and Stephens in Without a Home; Siberia 6.

At McCaull's Opera House Don Cæsar seemed to advance in public estimation and did the best business of the season. It would, doubtless, make a profitable run, but it has been withdrawn to make room for The Mikado.

The Little Tycoon seems to have settled itself for another successful run at the Temple Theatre. It is drawing crowded houses, and seems to have gained rather than lost in popularity. Meanwhile the rehearsals of the new opera, Phyllis, are being pushed.

At the Central Theatre, Hallen and Hart's Ideals have given an excellent entertainment, the best features of which were the sketch of Fred. Hallen and Enid Hart, which was one of the best I ever saw them do; John and James Russell in their specialties, the marvelous bar act of Fox and Van Auken, and the comicalities of Hawkins and Collins. It is scarcely necessary to say that business was enormous.

Brief Mention: At Forepaugh's Theatre East Lynne was played by a carefully selected co., and hundreds were turned away from the doors.—Carncross' Eleventh Street Opera House has likewise been turning people away.—At the Arch Street Opera House Slocum's Minstrels have disbanded and disappeared. It was a good co., and I regret its misfortune; but I suppose the town will not support two minstrel cos. Mr. Slocum, in a published interview, lays all the blame of failure upon the front of the house; but truer causes can be found in his misapprehension of the value of the old trade-mark, "Simmons and Slocum," and the lack of sufficient capital all through the game. However, the prime cause I have given above, with a lot of little canvas held in reserve. This week the Lillian Conway Opera co. opens at this house in Madame Angot.—On the 23d Frank P. [illegible], the genial and popular ticket taker of the Walnut Street Theatre was married to Miss Mamie A. Engleman. He has my best wishes. An entertaining story is told about Frank's failure to supply himself with a marriage license, but as he likes to tell it himself, I will only drop this hint to managers and advance agents.—The Octoroon has been played all this week at the Academy of Music, but as the co. was mostly made up of amateurs, and as the manager was not legitimately in the business, it looked especially during a holiday week, like piracy against the other houses, and hence not entitled to much consideration in these columns.

BROOKLYN.

McCaull's co. in [illegible] by Her Sisters and The Crowing Hen [illegible] for the first time in Brooklyn [illegible] Park Theatre last week [illegible] Richelieu Monday [illegible] Maggie Mitchell next week.

Mrs. Langtry drew large audiences to the Brooklyn Theatre all last week, A Wife's Peril being the play. She played Pauline in The Lady of Lyons Monday evening to good business. Next week, Evans and Hoey.

Lillian Olcott's business at the Academy of Music last week was not very large, after all, but the star made a favorable impression, and the magnificent mounting of Theodora elicited much commendation.

Grand Opera House patrons were out in full force last week to see Roland Reed in Humbug. Dominick Murray presented his new play, From Palace to Prison, Monday evening, with good success. Next week, Taken from Life.

The Mikado, as sung by the Templeton co., attracted audiences of fair proportions to the Criterion Theatre last week. Arthur Rehan's co. did well with Nancy and Co., Monday evening. It was the first presentation of the play in this city. Next week, Mexican Typical Orchestra.

Hyde and Behman's clientele were attracted in large numbers last week by a strong co., headed by William Conrad and Leon and Cushman. Hughes' Specialty co. opened Monday evening to large business. Next week, the International Star co.

Lee Avenue Academy audiences were of fair size last week, John A. Stevens in A Great Wrong Righted being the attraction. Rose Coghlan played As You Like It Monday evening to excellent business.

At the Novelty Theatre Stephens and Gray played to large audiences last week. Ben Maginley in May Blossom drew a full house Monday evening.

Storm-Beaten was seen by a succession of crowded houses at the People's Theatre last week. Monroe and Rice in My Aunt Bridget amused a good-sized audience Monday evening.

Resume: The Museums are all doing well. Uffner's new establishment had a most successful opening last week. Confusion was played by John W. Jennings and co. A Celebrated Case was produced Monday evening to good business. Arizona Joe drew crowds to the Standard last week. Lottie Church in Unknown came Monday evening and played to a full house. Next week, W. J. Thompson. At the Grand Museum Doyle's Martyr co. did well all the week, and was succeeded on Monday evening by George France in Wide Awake.—The Cyclorama continues to be liberally paronized.—Orrin Brothers Mexican Village opens at the Palace Rink.

ST. LOUIS.

The Thalia Opera co. at the Olympic continued to draw good houses last week, the second of the German opera season. Max Lube and Emma Meiffert were in good voice and carried off the honors. Clara Morris this week.

Joseph Murphy, in Kerry Gow and Shaun Rhue, drew last week. Thanksgiving matinee and night there was a perfect crush at the Grand. The co. was good. John S., a brother of Joseph, is worthy of special mention as Major Gruff. Nora Drew, as portrayed by Belle Melville, won the sympathies of the audience. R. L. Downing in The Gladiator this week. Robson and Crane 5.

The Ivy Leaf crowded the People's. The drama was well played by a strong company. Packed houses Thanksgiving. Mrs. W. H. Power, as the light-hearted Irish girl, and was the recipient of enthusiastic applause. Lights o' London this week. Dan Sully 6.

Charles Hanford, in Partners in Crime, appeared to packed houses at the Standard. Planter's Wife this week.

Salsbury Troubadours, in the reconstructed Brook, were well received at Pope's. Nellie McHenry, who is a native of this city, is still the same Nellie, bubbling over with fun and melody. Nate Salsbury was at his best. John Webster did well in what little he had to do. Marie Bockel was in good voice and was well received. On Friday night they produced a funny skit called A Humming Bird, the plot of which was weak and the characters poorly drawn. Carleton Opera this week.

The Museum has Uncle Tom's Cabin this week.

Cues: Joseph Brooks has arrived in the city to prepare the way for Robson and Crane.—J. H. Mack, of the Downing Gladiator co., is here.—The success of the American opera is assured, the advance sale being $4,000 more than last season.—Wesley Sisson, in advance of Clara Morris, is here.

NEW ORLEANS.

At the Grand Opera House Mr. Bidwell's Star Dramatic co. appeared in Mrs. Ettie Henderson's adaptation of D'Ennery's Le Martyr, to the best business of the week. The audiences were not only large but enthusiastic. Curtain calls were numerous and prolonged. The performance was really a splendid one. The cast was as follows:

Count Maurice de Berthier	Osmond Tearle
Paul Testa	Barton Hill
Admiral De Vienne	Charles Wheatleigh
Monsieur Brian	Luke Martin
Gerald Morel	Hart Conway
Louis	Edgar Selby
Blanche	Minnie Conway
Georgette	May Brookyn
Lucette de Berthier	Emma Maddern
Madame De Vienne	Isabella Waldron

The piece was very neatly staged, under the supervision of Barton Hill. The costumes of Miss Conway and Miss Brookyn attracted much attention. This week, The Guv'nor.

Charles R. Gardiner's Zozo; headed by Blanche Curtisse, did splendidly at the St. Charles Theatre last week. The scenery is well painted, the last act being really gorgeous. Cattle King this week.

Skipped by the Light of the Moon is the sixth horse-play comedy this season. One would suppose that a city would tire of so much nonsense. Well, New Orleans has tired of it in a degree, but not so much but that the Skipped co. went out of town as a theatrical co. should. This week, T. P. W. Minstrels.

Ezra Kendall's second visit to the Avenue Theatre was fully as profitable as the first. A Pair of Kids was the play. Flora Moore in A Bunch of Keys this week.

Carrie Stanley in A Collier's Daughter and Monte Cristo was the attraction at Faranta's last week. Business fair.

Robinson's Dime Museum is doing very well. Battle of Paris ditto.

Jetties: I notice in the bit of stage reminiscence by Colonel Barnes in the San Francisco correspondence of last week that Barton Hill is mentioned as the manager of Mr. Bidwell's stock co. Mr. Hill attends to the back of the stage, while R. E. Stevens looks out for the front. Mr. Stevens was the manager of last year's co., and had much to do with its success. The Mestayer-Vaughn We, Us & Co. stayed over Sunday and attended the performance of the French Opera co that night.—I was sitting immediately behind Mr. Bidwell at the Friday night's performance of A Scrap of Paper. He seemed to enjoy the performance as much as any one in the house. Mr. Stevens was sitting opposite, laughing as if he, too, had never seen the piece before. —Signor Faranta bought a lot of animals at the sale of the Cole Circus, which took place here last week. Wouldn't be surprised if the Signor started a circus of his own.

SAN FRANCISCO.

Nov. 23.

All the houses made money last week—Florences, with The Mighty Dollar, at the Baldwin; Sol Smith Russell in Pa at the Bush; Fra Diavalo at the Tivoli; Prince Methusalem at the Alcazar, and variety at the Standard. It has been remarked that a lull always precedes a storm. If the present situation is a correct forerunner of a holiday storm, things theatrical are likely to hum next month.

Prince Methusalem at the Alcazar pleases the people so that the house is full every night. The Queen's Lace Handkerchief is underlined. Isabel Morris casts her lot with the Alcazar family pending her call to Australia, and will open after the Winston season, likely in The White Slave, which bill will be followed by The Silver King.

The Mighty Dollar has in all probability doubled the business at the Baldwin over the first week of Our Governor, and at this ratio of increase people will likely be turned away before the Florence season ends. Last night another brilliant first-class audience attended No Thoroughfare.

Fra Diavalo has attracted money into the Tivoli coffers, but will be withdrawn after this week. The Mascotte will follow Monday, recording the return of that favorite, Hattie Moore, who sings Bettina, and is, by the way, said to be the original of this character. Orpheus, in much grandeur, will constitute the holiday attraction. The Kreiling Brothers have purchased and assumed an existing mortgage on a mammoth furniture factory, which led THE MIRROR to err, with the *Journal*, in stating that the Tivoli had been mortgaged. It has not.

Wood and Ryman are doing moderately well with their variety enterprise at the Standard, but they should do better, and would, I believe, if one or two mistakes were corrected. The principal one is that of withdrawing the standing ads from the daily press. If one has anything for sale and fails to tell the public where and what it is, the public doesn't know where to buy it. Again, those Sunday matinees should be abolished.

Coast Drift: Mr. Florence has been telling the critics of his instrumentality in the introduction of Mme. Modjeska to the American stage. The time was many years ago, and the occasion that of a No Thoroughfare rehearsal at the California Theatre, during the McCullough-Barrett regime. The lady asked for a minor part and got it, and thus John McCullough and W. J. Florence launched upon America's stage one of its since brightest lights.—Manager Alfred Bouvier, Charles Frye, W. H. Menton, Charlie Cook, Alf. Hayman, Gus Bilsnegert, Bob Eberle and all the other good boys of the Baldwin will go over to the California during the Kiralfy season.—W. C. Bonner, on behalf of the Kiralfys, has bought and shipped the entire Snowflake scenery and appurtenances East.—The Florences play Los Angeles week of 6. During their last week here The Flirt, Ticket-of-Leave Man and Dombey and Son will be presented.—Charles Goodwin has taken the Eckert-Leighton party to Portland, where they opened last night.—At the old Metropolitan Theatre, in 1864, Harry Edwards and Ella Wilton were the principals, with Harry Wall, Buckley, Vinson, Wilson, Leach, Harry Thompson and Mrs. Saunders in support. In this connection the *Daily Report* says: "When Charles Fechter played Obenreizer at Wade's (the Grand) in 1876, his wife, *Lizzie* Price, was Marguerite, and E. J. Buckley, Charles Edmonds, J. H. Vinson, James M. Ward, John Jack, C. Foster, L. Paul, George Galloway, F. Cleaves, Mrs. Charles Edmonds and Miss Austin supported him. —Paul Juignet and his French co. brought out Berrier's Le Feu au Convent at the California Sunday evening, in which Helen Mason made her debut in French.—The death of young Charles Bishop is regretted by his many friends here.—Miss Ferguson, the pretty girl of Sol Smith Russell's co., has scored quite a hit with her song, "Ohe, Mama."—On the Rio Grand will precede Carleton at the Bush, after Russell.—C. H. Roseback and George Wessells are organizing a co. for an interior tour.

CHICAGO.

Robson and Crane produced The Merry Wives of Windsor at the Opera House, and the audiences have been large. Of the performance of the two principals, Crane as Falstaff and Robson as Master Slender, it is only necessary to consider the former, Robson having really nothing to do as Slender, and in fact becomes, so far as furnishing mirth or comedy in the piece is concerned, a mere super. Why this eccentric actor selected the part as better suited to his abilities than that of Dr. Caius or Parson Hughes is more than any one knows. Slender has only to look silly and fill in one or two lapses in the action, and while Robson plays the simpleton well enough, the part is beneath him. As for Crane, he certainly makes an admirable Falstaff from a comedy point of view, but he does not quite fill the bill as to the character of the fat old knight. He overlooks the intense vanity of the sack-loving old reprobate, and bends all his energies to bringing out the sensualities, which he makes grossly apparent. A mistaken idea of the character, surely, for Falstaff's vanity in everything is paramount to his passion. In watching Crane's Falstaff you are led to believe that he really has a tender passion for Ford's wife, whereas he feigns all for the purpose of putting money in his purse, while at the same time believing that the two wives adore him. Aside from this mistake in depicting character, however, there is a world of good dramatic work in his portrayal, and his performance will grow better and better as he plays the part. Selina Fetter as Mistress Ford and May Waldron as Mistress Page, were admirable, albeit somewhat modern in their mirthful intrigue against Sir John. William Harris was a fair Ford. The comedy is cut to come within a reasonable acting limit but those who enjoy Shakespeare's comedy can well afford to forgive the adapter, in seeing Crane in one of the bard's greatest creations. This week the bill will consist of She Stoops to Conquer, with Robson as Tony Lumpkin and Crane as Hardcastle, and The Comedy of Errors. McCaull Opera co. 5.

Aronson's Casino Opera co. in Erminie has pleased large audiences at Hooley's. The cast has not been the same as appeared in New York, but nevertheless the performance was good in every respect. Marion Manola made a pretty and vivacious Erminie, and Mary Stuart was a capital Princess de Gramponeur. Messrs. W. S. Daboll and Fred. Solomon made the most of Ravennes and Cadeaux. C. B. Stevens as Marcel deserves praise for his singing. The same bill this week. Mr. and Mrs George S Knight 5.

Aimee in Divorcons and Mam'zelle drew good audiences to the Columbia. The jolly French actress is now as clever in English as could be desired, and there is no better way to have an hour's enjoyment than to see her in comedy. The support was excellent. This week Janauschek, in Meg Merrilies, a part that Charlotte Cushman made her own, but in which there is small doubt that the present exponent can achieve success. American Opera co. 6.

The Duff Opera co. in A Trip to Africa has had a most prosperous week at McVicker's. The performance has been equal to anything the fine co. has ever presented here. Lillian Russell and Vernona Jarbeau each received great welcomes, and Messrs. Ryley, Hilliard and Dungan were also capital. The same bill this week. The operas for week of 6 are The Mikado and Iolanthe.

A Rag Baby has filled the Grand every night and seems to be as great a favorite as ever with the public. It remains another week, and will be succeeded by a Wall Street Bandit.

Lewis Morrison and Celia Alsberg moved over to the Casino for a season of three weeks. They produced Faust and Marguerite the first week, and it met with favor. This week will be produced Not Guilty, a spectacular military drama, with Morrison in the leading role.

Bartley Campbell's White Slave drew capital audiences to Shelby's Academy of Music. The play was strongly cast. This week Rice's Evangeline co., with the same cast as appeared at Hooley's earlier in the season. It will undoubtedly pack the house.

The Silver Spur co. had a fairly good week at the Standard. This week Richard Mansfield in Prince Karl.

The Wages of Sin filled the People's Theatre, and the play was received with enthusiastic applause. This week Neil Burgess in Widow Bedott.

Lost in London will be at the Windsor this week, where Clara Morris, when she appeared, had large audiences during the past week. Twice, however, the star failed to appear, and her understudy took the characters usually played by Miss Morris. This does not pay.

Items: Mr. Aronson received censure from the press for saying his Erminie co. was the New York cast. He thinks his business suffered somewhat in consequence. It undoubtedly did, but the Eastern manager should have known that Chicago is no longer provincial in things dramatic or musical.—The Chicago Opera co., which started in at the Madison Street Theatre, will go to the Casino soon.—It is said that Colonel McCaull is to let Chicago have an early hearing of Gilbert and Sullivan's new opera. It will be at the Opera House. A No. 2 co. will probably tackle it, but the public must have it.—Gertrude Griswold, Manager McCaull's new prima donna, is in the city, and will, it is said, make her American debut at the Opera House with the co. which begins an engagement there next week. She has been singing in grand opera in Europe, and is credited with being the only American singer who ever took the first prize at the Paris Conservatory.

BALTIMORE.

Herne's Minute Men drew a fair attendance at Ford's Opera House last week, and was given by a good co. with splendid stage mountings and picturesque, appropriate costuming. The plot of the drama is well handled and carried out, but the dialogue is at times heavy and talky. Taken altogether, however, it is rather enjoyable and interesting. The portrayal of Dorothy Foxglove was a quaint, consistent and charming piece of work, and showed Katherine Herne at her very best, and Reuben was well played by James Herne. The cast was strengthened during the latter part of the week by the appearance of Ray Briscoe in the part of Rachel Winslow. This little lady is young, womanly, very pretty and did the part, though it was but a small one, gracefully. There were times at which she was somewhat amateurish and crude; but experience will remove this. The Indian, Roanoke, was done in fine style by I. M. Colvile, and the rest of the cast was very good. On Monday night A Night Off. Next, Genevieve Ward.

W. J. Scanlan in Shane-na-Lawn closed a big week's business at the Holliday Street Theatre on Saturday. As a comedian Scanlan has improved wonderfully; he is natural and easy, and his singing is at all times pleasing. His new play gives him all the scope necessary, has plot enough to hold the interest of his audience, and his co. gives him ample support. This week opened with Maggie Mitchell in Fanchon. Next, Kate Castleton.

Janish divided the week at the Academy of Music between Princess Andrea and Violets to fair houses. Violets, her new play, is very pretty, and of the same order as Princess Andrea. This week, Dion Boucicault is drawing well in The Jilt. Next, Patti.

Standing room was the sign displayed in the lobby of the Monumental Theatre last week. The Howard Athenæum co. gave a long and attractive bill and deserved the big business it did. The season thus far has been an unusually prosperous one for the management, and an unusually enjoyable one for its patrons. Hallen and Hart's Prize Ideals opened to a big house on Monday night. Next week, Big Four Specialty co.

Another big week at Harris' Museum, and Thanksgiving day was a genuine day of thanksgiving there. Six thousand people attended Horace Lewis' performance of Monte Cristo on that day—matinee and evening. A big audience was at the Monday matinee to greet Bandmann and his co. Next, Tony Denier's Pantomime.

Taken from Life had a good week of it at the Front Street Theatre, and was given by a very good co. and with handsome scenery. Callan, Haley and Callan's Minstrels began the week with a big attendance. Next, Around the World in Eighty days.

Smoke: Owing to a sprained ankle, Ray Briscoe was compelled to withdraw from the cast of the Minute Men on Monday, Tuesday and Wednesday nights.—At a family reunion here last week at the residence of Mrs. Anna M. Polk, the mother of the comedian Joseph B. Polk, three generations were represented: her daughter, granddaughter and great-granddaughter. Mrs. Polk is now in her eighty-seventh year.—A benefit will be tendered Mrs. Walter Hine at the Holliday Street Theatre on Wednesday afternoon. The death of Mr. Hine left a widow and two little children in rather destitute circumstances. Among those who have volunteered are Maggie Mitchell, Mr. and Mrs. J. W. Albaugh, Louise Searle, the orchestras of the various theatres, under Professor Itzel, Jr.; Callan, Haley and Callan's Minstrels, Hallen and Hart's Ideals and Sheppard's Night Off co.—Ethel Tucker is appearing at Concordia Opera House this week, supported by her own co.—Haydn Musical Association gives the first concert of the series at the Academy of Music 10, at which the Mendelssohn Quintette Club will appear, and Alice Ryan is the soloist announced.—The second subscription concert of the Philharmonic Orchestra will take place at Oratorio Hall 2. Joseffy will be soloist.

CINCINNATI.

The Carleton Opera co. in Nanon at the Grand duplicated the success scored last season at the Northside Theatre. The opera is tuneful, the troupe admirably constituted and the setting simply superb. Fanny Rice portrayed the title role satisfactorily during the early part of the week and Kay Samuels replaced her 25-6. Charley Drew looked after the comedy role in good style. This week Helen Dauvray in One of Our Girls, followed 6th by R. B. Mantell in Tangled Lives.

Alone in London, with Cora Tanner in the leading role, held the boards at Heuck's last week with good results pecuniarily. The play was handsomely staged. This week Hoyt's Tin Soldier, followed 5 by Amberg's New York Thalia Opera co. in an extensive repertoire. George S. Knight underlined for 12.

At Havlin's Dan Sully in Daddy Nolan filled out a very successful week. The play possesses more of the pathetic than his Corner Grocery, several of the situations being emotional in the extreme. Master Malvey as Jimmy Nolan had full sway in the second act. This week Lizzie Evans in Seaswands. Frances Bishop 5 in Muggs' Landing. Herne's Minute Men 12.

Reilly and Woods' Novelty co. did a land office business during the week at the People's, people being turned away at every performance. This week Daniel Kelly in The Shadow Detective; Sheehan and Coyne underlined for 5.

Lakme, the initial performance of week of 22 at Music Hall, is probably the dreariest opera in the American co.'s repertoire, and the lack of judgment which dictated its prominence during the engagement was made manifest by the falling off in attendance 23-4. Aida 25 and Faust 26 were the features of the week, Candidus as Rhadames and Mme. Fursch-Madi as Aida dividing the honors in the first, while in the latter Emma Juch as Marguerite and Charles Bassett as Faust came in for the bulk of applause.—Judging from the hearty encore, the ballet was certainly an appreciable feature of the Festival, and Mlle. Gilbert proved herself the best premiere danseuse that Cincinnati has yet seen. The several operas were mounted in exceptionally good style.

After the Opera: Some unbeliever, now that the opera is over, very pertinently queries as to where the muchly advertised American feature consists. With possibly two or three exceptions (Bassett, Whitney and mayhap another), the troupe is composed entirely of foreign talent. The only Theodore (our own Theodore) Thomas was, however, there in all his glory. The receipts for the week are roughly estimated at $30,000, while the expenses will more than absorb that amount. The expenditures for fitting up the Music Hall for the occasion were in close proximity to $10,000, and the little incidentals, including salaries, aggregate over $20,000. If common sentiment be voiced in the expression of the most prominent director of the College of Music, Cincinnati has witnessed her final opera festival.

Between Acts: Alexander Haig, who for several seasons wielded the baton in the Grand Opera House orchestra, is now doing good work as musical director of the Carleton Opera co.—Manager Fennessy of Heuck's has secured Siberia for New Year's week. The admission tariff to the Battle of Sedan has been reduced to twenty-five cents.—Conrad Bowers, for several years on the executive staff of the Grand Opera House, is now business manager of the Standard Theatre co.—Daniel Webster Clifton, erstwhile treasurer of the Grand Opera House, is now wrestling with politics, and will (if the fates be propitious) serve his county as clerk of the police court at some remote date.—Manager Gabriel's new venture, which he has styled the Queen City Theatre, is being well patronized by admirers of vaudeville. —The Gypsy Baron has been booked for a week at Heuck's in January by Manager Fennessy. The Thanksgiving attendance, both matinee and evening, was unusually large at the Grand, Heuck's and Havlin's, despite the strong counter-attractions at Music Hall.—The Law and Order League has been rather quiet during the past week or two.—A number of Alexander Haig's Cincinnati friends tendered that accomplished musician a reception at the St. Nicholas 13.—Lennie Miles has resigned his position as treasurer of the Grand Opera House and has been succeeded by Granville C. Wiswell.—Manager Harris will present Atkinson's Peck's Bad Boy comb. current week at the Museum, while the attraction at Kohl and Middleton's Vine Street Museum will consist of a Cowboys' Convention and Tournament.—Manager Fennessy has secured the score card privelege for season of 1887 at the Cincinnati Ball Park.—Manager Rainforth has secured Edwin Booth for week of Jan. 31 at the Grand.—The standing room only sign was displayed almost every evening past week at the People's Theatre, and so successful was the engagement that the management arranged with the Reilly and Wood co. for a return engagement during the Spring of '87.—George Knight, who is booked at Heuck's for week of 12, will give the Travelling Mens' Protective Association a benefit.—From the fact that Harry Rainforth has put up the storm-doors at the Grand, it is safe to infer that Winter is here or hereabouts.—The receipts of Reilly and Wood Novelty co. at the People's Theatre last week are placed by conservative figures at $5,000.—W. E. Jones, treasurer of Havlin's Theatre, and his wife *nee* Ida Tracy, returned 27, after several weeks' absence with the Louise Balfe Dagmar comb.—The new people at the Vine Street Opera House this week are Armstrong and McBride, Howard Beall, John Wright and Lotta Burns and Koshner and Chaplain, the latter a very clever musical team.—The parquet of the Grand has been largely improved by being furnished with commodious plush-chairs, and it is Manager Rainforth's intention to continue the good work until the lower section of the house is thus completed. Adelina Patti, with a support including Scalchi, Galassi, Novara and Guille, is announced for a farewell appearance 10 at Music Hall.

CLEVELAND.

Lawrence Barrett filled a last week at the Euclid, presenting Richelieu, Francesca da Rimini, Hamlet, Yorick's Love, The Merchant of Venice, David Garrick and Julius Cæsar. Mr. Barrett has always been a favorite here, and usually draws immense houses. From some unknown cause, however, the business as a whole was not as large as on some former visits. His co. is not as strong as the support of a star of his standing calls for.

Annie Pixley surprised and delighted us with The Deacon's Daughter, her new play, at the Park Theatre, and varied it with M'liss, by special request, Saturday evening. As Ruth Homewebb Miss Pixley made an instantaneous hit and showed that her powers were not confined to the portrayal of an untutored child of nature, like M'liss, which character has been identified with her for several seasons. The support was excellent, the Signor Malatesta Tompkins of Mr. Reed, and the maid, Mary O'Dougherty, of Irene Averal especially exciting the risibilities of the audience by the comedy effects produced without exaggeration. M. C. Daly as the Deacon was a reprint of Joshua Whitcomb.

George C. Boniface, in The Streets of New York, drew crowds nightly to the Cleveland Theatre, and succeeded, as in the past, in entertaining them.

One of the Bravest was the bill at the People's. It is a decidedly sensational play, and that is all I can say of it.

Ida Siddons was advertised at the Academy, but I did not get around there, so can't say what was done at the house.

Drew's Museum, as usual, draws its quota of patronage from our amusement seekers. This week we are to have at the Euclid John T. Raymond for three nights in The Woman Hater, and Wednesday evening in his old standby, Col. Sellers. Kiralfys' Around the World remainder of the week. The Courted Opera co. will present The Gypsy Baron for one week at the Park Theatre, while Joseph J. Dowling and Sadie Hasson will make a bid for patronage in Never Say Die and Nobody's Claim. Sheehan and Coyne appear at the People's in Grogan's Elevation, and The Night Owls are billed for the Academy.

PITTSBURG.

Thanksgiving day's receipts helped materially to swell the week's business at our local theatres, and tended to gladden and make thankful the hearts of resident as well as visiting managers. Oliver Byron has much to be thankful for in this respect, for had it not been for the big holiday receipts his week's business at the Opera House would have been rather light.

Kate Claxton and her estimable husband, at the Bijou, also had occasion to speak their little poem of thanks. The houses during the week did not average more than half full, with the exception of Thursday afternoon and night, when every seat in the house was sold, and the orchestra was vacated in order to accommodate those who were fortunate enough to obtain camp-chairs. Of course Mr. Claxton was seen in the Two Orphans.

At Harris' the frisky Wilburs sang their tuneful thanks to audiences that fairly tested the capacity of the house. Large crowds were in attendance, but on Thursday the business was something unprecedented in the history of the house.

Bobby Manchester brought his Night Owls to the Academy last week and did a very large business.

This week Emmet is playing to good sized audiences at the Opera House; Margaret Mather is packing the Bijou at advanced rates; and the Howard Athenæum co. at the Academy, and A Cold Day co. at Harris' are both doing well.

Gossip: Harry Ellsler is in town, looking hale and hearty.—The scenery at the Bijou last week for The Two Orphans was something grand. It elicited well merited praise.—The William A. Lang Dramatic co. done Tom (not Nym) Crinkle at a minor hall on Thanksgiving Day. Attendance fair.—Will Stuart will shortly give up his position at the Seventh Avenue Hotel in order to join the Lawrence Barrett co.—A new plush curtain will be introduced at the Bijou this week.

JERSEY CITY AND HOBOKEN.

I am pleased to chronicle a succession of good houses at all the theatres past week. At the Academy of Music Tony Hart closed a four nights' season to excellent business. His play, Donnybrook, ran much more smoothly after the first-night, and the star must certainly have felt gratified at the friendly manner in which he and his play were received. Wilson Barrett and his splendid co. drew crowded houses 26-7 to see Hamlet each evening, and Chatterton, Clerical Error and The Color Sergeant at matinee. The performances and appointments were perfect. Haverly's Minstrels opened 29 for three nights to big business. The co. is first-class and the acts original and clever. The afterpiece—an aboriginal operetta by James Gorman entitled King of the Fijis—was especially fine. The Gorman Brothers, Fred. B. Malcolm and E. M. Hall were particularly deserving of mention. Mme. Janish completes the week in Princess Andrea and Violets. Next, A Wall Street Bandit and James O'Neill in Monte Cristo three nights each.

Items: The Gormans are J. C. boys, and of course find many friends. They will run a co. of their own next season. James Gorman wishes me to send his regards to THE MIRROR'S Dayton correspondent.—I met M. J. Dixon, who informed me that in conjunction with J. L. Brooks he will take out a co. to play Eileen Oge. They open in New Haven 9.—Manager Henderson is pleased to hear of the success of his wife's play, The Martyr, at Bidwell's Theatre, New Orleans.—Phil Paulscraft writes to say that he is is still booming Chispa along.

HOBOKEN.

At Wareing's, Louis Aldrich did a big business all week of Nov. 22. My Partner is a fine play, and as presented by Mr. Aldrich's excellent co., left nothing to be desired. The star expressed himself as highly pleased with the house, and in his well-known, outspoken and emphatic style said that the first act was set better here than in any theatre he has yet been in. On Sunday evening a $900 house greeted the Thalia Theatre Opera co. in The Rat Catcher. The audience was a representative one, and the gratified smile on the face of Manager Schoenberg, of the co., was very suggestive. Phosa McAllister and an excellent co. opened to a good house 29, in Taken From Life.

At Cronheim's business was good all last week, with a crowded matinee on Thanksgiving day. The attraction was George France and his co. in Wide Awake, and it was thoroughly appreciated by the patrons of this house. A first-part consisted of songs by Fanny Knight and some clever ventriloquism by Alexander Wilson. This week was opened by Harry Trayer's Comedy co. in Our Strategists. Next week a first-class variety and vaudeville co. will hold the boards.

Items: Manager Cronheim complains very bitterly at the way Keating and Flynn cancelled on him at the last moment after his house bills and other printing were all out.—Al. Laurence takes a new co. on the road this season, opening in Washington, D. C., for a week 20. It is called the World's Representatives and includes Morella Brothers, Alexander Wilson, Emma Marden, the Dockstaders, the original Melville, Mlle. Loraine and several others.

DENVER.

Imre and Bolossy Kiralfy's co. is now in its second and last week at the Tabor and the time is being given to a production of The Ratcatcher though not in an extraordinarily grand manner as to scenic display. Indeed, I see very little improvement over the presentation of the Crook in this respect. There is one set that is noticed and applauded: The scene where the Piper prevails upon the rats to drown themselves. The effect is very pretty. Hubert Wilke makes a dashing and rather picturesque appearance as the Piper, sings well and acts likewise. The Lace ballet is a feature of much excellence. The girls appear to advantage in their elaborate costumes; but their movements are marred by the immense congregation of ill-shaped supers who swarm the stage and "queer" the whole business. The Moxons and Billac do their respective acts as cleverly as possible. The houses are large though perhaps not quite so numerous as the Crook drew. The Thanksgiving matinee was attended by the usual big crowd. Clio under the management of W. H. Brown week of 29; Effie Ellsler week of 6; McCaull co. week of 13; Morrison-Alsberg co. Christmas week.

Mr. Hughes' new Music Hall opens in a week or so, when Company D, C. N. G., gives an entertainment to be followed by a ball. By the way, friend McCartney, the popular Tabor box-office man, is a Lieutenant in this co. Mr. Hughes showed me around his new place the other day, and it's really complete in appointments —nice reception rooms, movable chairs, etc.—a capital place for concerts. The hall is immense in size, and the entrance is eighteen feet wide. Mr. Hughes says he isn't particular about leasing it.

Nothing new to say of the place known as California Hall, except that it's apparantly getting to the level of that once famous resort called the Palace. It wouldn't surprise me if the authorities descended upon it some day.

Small Talk: Professor Broad, identified with our local musical organization, is in Durango, a flourishing town in the Southern part of the State, where the people haven't been Mikadoed yet, rehearsing a co for the production of the successful opera.—The *News* on Sunday devoted considerable space in its "Curbstone" column to a discussion of the whys and wherefores of the Kiralfy co. Among other comments it said there was a jealousy between the premieres, Vivian and Tagliana. —This is an unusually quiet time for the circuit people; not an attraction until week of 13.—Advices to the *Tribune-Republican* say that a dramatic co. in Georgetown has been organized for the season, with Frank J. Hood as business manager. Ten Nights in a Bar-Room is in preparation.—There is apparently no diminution in the attendance at the Battle of Gettysburg on Champa street. Photos of the great painting were given to patrons Thanksgiving.

ALABAMA.

EUFAULA.

Shorter Opera House (Ed. Dickson, manager): Patti Rosa in Zip Nov. 17; good house. Bob, 18; largest business of the season. Every seat filled. The co. is good.

MONTGOMERY.

Montgomery Theatre (Jacob Tanenbaunm, manager): Patti Rosa to good business Nov. 22. T. P. W. Minstrels to large house 25.

MOBILE.

Theatre (J. Tannenbaum manager): Adelaide Randall's Bijou Opera co. closed a very successful engagement Nov. 19. Skipped by the Light of the Moon 20; poor business. The Bijou Opera co., not having left the city, were among the audience, and seemed to enjoy the fun created by their fellow workers. We, Us & Co. faced the footlights 22; good business.

ARKANSAS.

HOT SPRINGS.

Opera House, (L. L. Butterfield, manager): Nov. 20 Stranglers of Paris co.; good house. Mr. Tannehill played the leading part well.

LITTLE ROCK.

Hyde's Opera House (George H. Hyde, manager): Stranglers of Paris with Frank A. Tannehill and Edna Carey in the leading roles, had only a fair business Nov. 24. Florence J. Bindley made her first appearance in our city 25-26, in A Heroine in Rags and Vigilantes.

CALIFORNIA.

LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager): Jeffreys Lewis Nov. 18 in Clothilde; 19, Diplomacy; 20, matinee, East Lynne, and evening, Forget-Me-Not. Good houses.

CONNECTICUT.

NEW HAVEN.

New Haven Opera House (Horace Wall, manager): Siberia, headed by Adele Belgarde, was presented 23-4. Albeit the piece is by no means a stranger to us it drew well. Opening 25 and continuing three days, including two matinees, Frederic Bryton in Forgiven was the attraction, and good houses were his reward. In fact on Thursday the house was sold before the curtain rang up.

Carll's Opera House (P. R. Carll, manager): The Kemball Opera co. (Corinne) all of last week at reduced prices. Arcadia was sung. Business was not up to that of former visits, although the houses were large on one or two occasions.

Grand Opera House (G. B. Bunnell, manager): C. W. Barry and his co. were booked for the week. The play was a flat failure, and collapse resulted. Manager Bunnell, however, immediately used the wire judiciously, and got together a number of specialty artists, who managed to fill out the rest of the week quite respectably.

American Theatre: Last week Lillie Allyn's Japanese Minstrels and Burlesque co. This week, Hibernian Minstrels.

BRIDGEPORT

Opera House (E. V. Hawes, manager): Nov. 22 Ullie Akerstrom opened for a week engagement, giving Leah, Fanchon, Viola, Annette and Pearl of Savoy. The star did good work, and was very well received Tuesday evening at the presentation of Pearl of Savoy.

the Swedish residents of this city got up quite a demonstration for the star. At close of fourth act Miss Akerstrom was called before the curtain and presented with a basket of choice roses and a bouquet by Dr. R. Rihlgren. She received the testimonials with a sweet smile, and said: "I wish to say that I highly appreciate the kindness shown me by the Swedish residents of Bridgeport, and I shall always recall it in affectionate remembrance for the sake of my father." The box occupied by the committee was handsomely draped with Swedish and American flags. With the flowers, was the following address, wrapped in the Swedish national colors yellow and blue: "Miss Ullie Akerstrom—In behalf of Swedish Society of our beautiful city, we beg you to accept our simple token of esteem and appreciation of your high attainments as an artist, which you so well deserve. You leave us to go from fame to fame; take with you our sincere hope, that the laurels you have so justly won in the past, will never fade. We also desire to express our most sincere wishes that wherever you may go, you will meet with the same cordial reception from the representatives of the land of the midnight sun—the home of the heroic Vikings—and that health, happiness and prosperity may always follow you as friendly companions through life.—Dr. Ross Phillips."

Theatre Belknap (C. J. Belknap, manager): Lottie Church in Unknown, Trix and River Pirates week of 22. Business painfully light.

HARTFORD.

Opera House (Charles A. Wing, manager): Bennett and Moulton's co. did a successful week's business, presenting comic operas. Irene Murphy, Mae Bruce, Ben Lodge, Carl Alberte and P. M. Lang enacted the principal roles with much credit. The co. is richly costumed, and includes a well balanced chorus and orchestra.

Allyn Hall: Lillian Lewis and Gustavus Levick appeared as Camille and Armand Duval on Thanksgiving to light business. Outside of the principals the co. was weak, and the voice of the prompter could be plainly heard quite frequently. A matinee was to have been given, but was omitted, as explained by the manager, on account of the non-arrival of the wardrobe. The co. is merely a "snap." I understand, and was out only for a few days.

Briefs: Advertiser J. H. Decker, of Jacobs and Proctor's house, is doing masterly work for the coming engagement o McNish, Johnson and Slavin. He has introduced many novelties in the way of attracting the eye of the public, which cannot fail of good results. The city has been flooded by three sheets, dodgers, chalk marks on sidewalks, and locals in papers of the simple mystic announcement: "M. J. S. 13-14-15," the date of their engagement.—L. E. Pike, of this city, who recently played the Yale Glee Club at Unity Hall, refused to pay the city license, and was promptly arrested. He was brought before the City Court. His case was adjourned to this week under $100 bonds. He says he was advised not to pay it, and that he will tell something interesting about the local government at the trial.—P. M. Lang, of Bennett and Moulton co., was made a member of Hartford Lodge of Elks during the past week. The entire co. were entertained at a social by the Lodge Sunday evening.

MIDDLETOWN.

McDonough Opera House (A. M. Colegrove, proprietor): The Seymour-Stretton co Nov. 25 in Fanchon at matinee and Two Orphans evening; good houses; performance fair. John O'Brien, a member of the co., is a Middletown boy, and was warmly received. A large local society, of which he is a member, presented him with a smoking-set.

WATERBURY.

Jacques Opera House: Haverly's Minstrels appeared to a large audience 22. Very liberal applause. The co., although not as good as in years past, gave a very meritorious entertainment. Eugene Jepson and his Tide of Fortune co. filled the house 25. Mr. Jepson did some fine work, but his co. was not quite up to the mark.

City Hall: Floy Crowell 22-4 presenting Sentenced to Death, Guilty or Not Guilty and Married for Spite. Business good; co. left a favorable impression.

People's Theatre: A variety co. under the leadership of Dick Sands was booked to appear here for three nights, but after the first performance the local manager concluded he had had enough and canceled.

NEW BRITAIN.

Opera House (W. W. Hanna, manager): Monroe and Rice in My Aunt Bridget gave two performances Thanksgiving day, and in the evening literally packed the house. Eugene Jepson in Tide of Fortune played to rather light house 27; good co.

DAKOTA.

WATERTOWN.

Opera House (Charles Goss, manager): Nov. 25 Royce-Lansing Musical Comedy co. and Swiss Bell-Ringers to a $350 house. Well received and heartily applauded.

DISTRICT OF COLUMBIA.

WASHINGTON.

Maggie Mitchell drew good houses last week at Albaugh's, beginning with Fanchon and closing with Pearl of Savoy. This week, W. J. Scanlon in Shane-na-Lawn. Next, Lawrence Barrett.

Minnie Maddern had fair houses at the National. Caprice is not so good a play as In Spite of All, in my opinion. A comedy in one act, entitled Dangerous News, written by Miss Maddern, preceded Caprice Saturday night. I could not learn whether it had been played before or not. The scene was laid in the South during the war. The son of a widow was reported dead. His mother, sister and cousin Nell (Miss Maddern) are in deep mourning. He returns and appears before his cousin and an old negro servant, who undertake to break the "dangerous news" to the mother. The following is the cast:

Miss Vernon	Mary Maddern
Clara, her daughter	Odette Tyler
Fred, her son	Wm Morris
Arthur Scott, his friend	Frank Karrington
Uncle Jimmie, negro servant	D. G. Longworth
Nell, Mrs. Vernon's niece	Minnie Maddern

This week, Atkins Lawrence and Viola Allen in A Wall Street Bandit. Next, We, Us & Co.

Edwin Arden did a good week's business at Harris' in Eagle's Nest. This week, Horace Lewis in Monte Cristo. Next, D. E. Bandmann.

Frank Aiken and co. drew well at Herzog's last week in Against the Stream. This week, the Silver King. Next, May Blossom.

Ethel Tucker packed the Dime Museum, appearing in Queena, Fanchon, etc. This week, Arizona Joe in Black Hawks.

The Big Four Specialty co. at Kernan's this week.

Items: The Choral Society will give its first concert 8, at Congregational Church. The soloists will be Charlotte Walker, Whitney Mockridge and George Prelin. The St. Cecilia Quartette—Birdie Harvey, first soprano; Alice Johnson, second; Jessie Harvey, first contralto, and Mrs. Harriet Mills, second—will give a concert at same place 10, assisted by the Dudley Buck Male Quartette and Cammeyer, banjoist.

FLORIDA.

JACKSONVILLE.

Park Opera House (J. D. Burbridge, manager): Mestayer's absurdly funny skit, We, Us & Co. proved a strong attraction Nov. 25-6. The singing was very good and the co. contains some clever artists. Gypsy Students 1-2.

Arena: King, Burke and Co.'s ten-cent show continues to draw well. Performance fair.

Item: J. B. Togni has refitted his hall and will shortly open a first-class variety theatre.

GEORGIA.

MACON.

Academy of Music (H. Horne, manager): The I. P. W. Minstrels 20; standing room only. Banks Winter's singing was especially sweet. Banks is a Macon boy; and accorded him a hearty welcome. Kate Castleton, with excellent support, present Crazy Patch 22. The performance is very bright and entertaining.

Personal: Harry Phillips, manager Crazy Patch, says: "I swear by the Mirror."

AUGUSTA.

Masonic Theatre (Sanford H. Cohen, manager): Nov. 23 Kate Castleton and co. in Crazy Patch. There was some disappointment, as she was extensively and favorably advertised. The performance lacked "snap." Eddie Girard as the Policeman was the feature of the entertainment. Devil's Auction to fine business 25. A very decided improvement on last year, especially in the ballet. Kate Forsyth 3-4.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): Kate Castleton in Crazy Patch to deserving business 24-5. Thanksgiving matinee was crowded by an enthusiastic audience. The co. gave satisfaction. The comicalities of Ed Girard and Arthur Bell were often encored. Miss Castleton's songs were good; rest of co. did clever stage business. Mestayer's We, Us & Co. 25. Saturday is a bad show night, however, and this co. drew accordingly. Kate Forsyth 6-7.

Aid Needed: Cyril Searle, who was left here by the Lillian Lewis failure, is very ill and in a destitute condition. For the present he is under the care of Dr. R. H. Nichols, who tenders his services free, as he has repeatedly done in similar cases with the profession. Your correspondent has been requested to give publicity to Mr. Searle's condition, and through The Mirror probably the Actors' Fund can be prevailed upon to render some aid.

ROME.

Nevins Opera House (J. G. Yeiser, manager): Kate Forsyth 23, presenting Marcelle to a good business. Her acting was creditable throughout, but the play received much adverse criticism on account of its too distinct portrayal of baseness and sin.

ILLINOIS.

BLOOMINGTON.

Durley Theatre: Little Nugget Nov. 22; fair house; co. good. Called Back 25; two performances, excellent business.

Opera House: Maude Atkinson's second week to fair business.

ROCKFORD.

Opera House (C. C. Jones, manager): McCaull's Opera co. in The Black Hussar and Falka Nov. 23; good houses [illegible] Kitty Cheatham, Annie [illegible], Laura Joyce Bell, Frank Gaillard, Charles Plunkett, Alfred Klein and Hubert Wilke made an excellent [illegible]. Kitty Cheatham as Falka was a favorite. (K. F. Francis in Mountain [illegible] fair house.

Watseka: At the close of the third act of Falka Col. Lawler, in good form the stage and presented Miss Cheatham, on behalf of the Rockford Rifles, with a gold watch and chain as a souvenir of her visit here, and her assistance at the entertainment of the co. at Nashville, Tenn. in 1886. Miss Cheatham responded, saying: "I wish I could express the deep gratitude I feel, but I cannot. My heart is too full." An informal reception to the Rifles was held on the stage at the close.

GALESBURG.

Opera House (N. Brechwald, manager): Gilmore's Band Nov. 26, with matinee; large and appreciative audiences. Wilson and Rankin's Minstrels 27; good business.

QUINCY.

Opera House (P. A. Marks manager): Lady Audley's Secret, by Mrs. D. P. Bowers 23; fair audience; rare treat. The acting of Mrs. Bowers as Lady Audley and Mr. Joseph Wheelock as Robert Audley was very fine. Co. good throughout. Wilson and Rankin's Minstrels 25, matinee and evening; large audiences.

People's Theatre: Peck's Bad Boy drew fair audiences last week.

PEORIA.

The Grand (Lem H. Wiley, manager): Nov. 24, Called Back to good house. The play was well put on and acted. Gilmore and his famous band, with Letitia Fritch, 25. Large and well pleased audiences at two performances.

FREEPORT.

Opera House (M. H. Wilcoxon, manager): Blanche Vaughn in The Silver Spur 25; mediocre performance to paying house. Youth 7.

Germania Hall: Heavy rain cheated the Grismer-Davies co. in Called Back out of a large house 21. The performance was highly commendable. Maude Granger 7.

SHELBYVILLE.

Opera House (Philip Parker, manager): Little Nugget played to large and appreciative audience Nov. 23. The Ellis and Martin Opera co. gave The Mikado for the first time here 25-6; crowded houses. The co. is a good one, and the audiences was delighted with both the opera and the way in which it was presented.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): On account of continued rain the "Nuggets" were greeted by but a small audience 22, but one as well pleased and happy we have not seen in months. The play has a pretty plot that brings in the specialties very cleverly. The members of the co. are all vocal or instrumental musicians, and of no ordinary ability. Josie Sisson is a little nightingale in song and as lithe and gay in dance as a spiral-spring. She and Oscar P. Sisson, as Billy Simpkins, brought down the house at every appearance. The Cawthornes, Herbert in Irish and Joe in German characters, are artists and have few superiors. Mrs. D. P. Bowers gave us a dramatic treat in Queen Elizabeth and Mary Stuart 24-5. So well does the actress take the character of Elizabeth that her audience lose all sight of Mrs. Bowers. Joseph Wheelock played Essex with such excellent judgment and power of expression as to win the high favor of audience. The co. generally gave excellent support.

Personal: William Black is in the city, and a happy man because of the success of Passion's Slave.

INDIANA.

INDIANAPOLIS.

Week of 22 theatricals had a boom. Beginning 22, at the Grand, Hoyt's Tin Soldier drew big houses for four performances. Several changes have been made in the cast; none to its betterment. The star is Amy Ames. Her part is one that few persons would cry for, but in it she has made a thorough point. Beginning with a Thanksgiving matinee, George S. Knight opened in Over the Garden Wall. The house was packed from cap to climax. The Bridget of James Quinn is good—probably as good as he can do; but is never so good as Monroe's. The St. Felix Sisters were graceful, but dallied with variety business too much to accord with the straight acting of Knight, who himself is the best of all actors of his class. The attendance was big.

At English's, opening with a Thanksgiving matinee, Robert Downing appeared in The Gladiator. The attendance was only fair, and with strong counter-attractions he did not draw so well as he would have done under other circumstances.

At the Museum the Passion's Slave co. under the management of T. H. Winnett, has drawn crowded houses all week.

The Zoo has at last found a man who is willing to risk some money in it, and it was opened after a six weeks' darkness 27 by Williams, of St. Paul. The whole character of the place has been changed, and hereafter no cigars or drinks will be sold in the building. The name has been changed, and is now the Criterion.

Elbow shots: The Gilmore Band was brought here by the When Band for two performances 23, at the City Hall; net gain, $12.—Fantasma is now on the Dickson circuit.—Maud Granger has contracted for a lot of Indianapolis printing.—On the 27 Prof. Morris was here, and settled the last note due John T. Dickson in the Dickson-Morris dissolution of last March. Since that time Morris has paid $1,300 on settlement, bought new stock and equipments, and the dog show business is not so bad after all.—The Hollywood Juvenile Opera co. is reorganizing, and will reopen in Norfolk, Va., in two weeks. Jester Mikado Hough is to be manager.—Another change has been made in the schedule at English's, and the rates hereafter will be fifty, thirty-five, twenty-five and fifteen cents, to be increased under no circumstances.

CRAWFORDSVILLE.

Music Hall (Leslie Davis, manager): The Basye-Davis Dramatic co. opened 22 for a week, having an excellent repertoire, and beginning with a good audience first night and increasing business thereafter.

RICHMOND.

Phillips' Opera House (James Dobbins, manager): Our Boarding-House co. 22: fair house. Co. not up to the average.

Grand Opera House (Tom C. Coffman, manager): Evangeline 25 with matinee, to large business at advanced prices. Frances Bishop in Muggs' Landing 26 to fair business.

ELKHART.

Bucklin's Opera House (J. L. Brodrick, manager): Gus Hills' World of Novelties 26; light business; drew a good house 27 at panic prices.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager): Lester and Allen's Minstrels appeared to a light house Thanksgiving, matinee and evening; we were to have had The Hoop of Gold but the co. failed to show up. Evangeline 26 delighted a large hou

ANDERSON

Doxey Music Hall (Taylor Durbin, manager): This has been a gala week to lovers of amusements, the Baldwin Theatre co holding forth the entire week. Ten and twenty cents packed the house for eight performances.

TERRE HAUTE.

Opera House (Wilson Naylor, manager): Power's Ivy Leaf co. gave an entertaining performance to a good house 20; co. and scenery good. Lizzie Evans had a good house 22, to see her revised play Seasands. Her acting, singing and dancing gave excellent satisfaction. J. K. Emmet, a great favorite here, was greeted by a fine audience 23. Mr. and Mrs. George S. Knight and their clever co. in Over the Garden Wall drew forth much laughter and applause from a fine audience 24.

Item: A. S. Phillips, leading juvenile of Lizzie Evans co. retires this week, and is succeeded by A. Z. Chipman, late of Ada Gray's co.

EVANSVILLE.

Opera House (T. J. Groves, manager): J. K. Emmet in Fritz was greeted by a magnificent house 22, pleasing the audience generally. Mr. and Mrs. George S. Knight in Over the Garden Wall 23; splendid house; everybody pleased. The feature of the week was the appearance of Robert Downing 24, in The Gladiator; a very large house greeted him, and a more enthusiastic audience would be hard to find. Two or three recalls after each act. Of the support, Henry Aveling deserves special mention. Dan Sully 3-4. W. J. Scanlan 11.

IOWA.

DES MOINES.

Grand Opera House (H. H. Moore, manager): The Wages of Sin was presented to fair business Nov. 24. Strongest drama we've had this season.

Foster's Opera House (William Foster, manager): Clio was seen by a full house 17.

Capital City Opera House (William C. Robyns, manager): Joseph H. Keene in Mrs. Partington and Rip Van Winkle 19-20; good business.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): The Hyers Sisters co. were snowbound on the 17, and did not appear, but gave an exhibition on the train that evening, and took up a collection, which amounted to quite a sum. Hicks and Sawyer's Colored Minstrels; fair house. The Long Strike co. appeared Thanksgiving, matinee and evening; good business. The play was well received.

Items: The Upper Broadway Theatre, formerly Coliseum, has been running for sometime. It is conducted in a very orderly manner. Fine line of attractions and good business.

IOWA CITY.

Opera House (J. Coldren, manager): Uncle Tom's Cabin Nov. 23; poor house. Adelaide Moore in The Lady of Lyons 25; performed to a large and enthusiastic audience.

DUBUQUE.

Opera House (Duncan and Waller, managers): [illegible] week to crowded houses at panic prices. [illegible]

Items: The Standard Theatre has been closed for several weeks, and it begins to look as if it would not be opened again this season.

KANSAS.

WICHITA.

Turner's Opera House (L. M. Crawford, manager): Bound to Succeed Nov. 22 filled the house and gave very good satisfaction. Harry Doel Parker as Christopher McSweegan kept the audience in good humor. Agnes Hastings the leading female character was taken by Lottie Blair, and her efforts were rewarded by liberal applause. Edward Pizzens gave a manly representation of Edward Fitzgerald, the hero.

ELDORADO.

Opera House: Louie Lord gave two evening and one matinee 1, 20.

LEAVENWORTH.

Opera House (L. M. Crawford, manager): Casino Opera co. opened Nov. 22 in The Mikado. The audience was rather small, likewise the co. Fred. Dixon, as the Lord High Executioner, was very clever. The Mascotte to a better house 23. On 24 the co. was reinforced by four female voices in the chorus, and appeared to better advantage in The Chimes of Normandy. Fair house.

TOPEKA.

Grand Opera House (J. M. Barron, manager): The Long Strike co. played to small business Nov. 19-20. Performance very creditable, Emily Fairchild and J. C. Padgett being especially excellent. Miss Fairchild is certainly a promising actress. The Naiad Queen under direction of Arthur C. McKnight drew packed houses all week of 22.

Crawford's Opera House (L. M. Crawford, manager): Kellar in a return engagement 22-5. His performance is marvelous, but for some reason fails to attract in Topeka.

Fortunate: The Grand Opera House has secured the services of J. M. Barron as manager. Mr. Barron has been connected with the profession for over thirty years. He was for seven years with the Academy of Music at Charleston, S. C., and for the past four years with McVicker's Theatre, Chicago. Under his management the Grand will surely prosper.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Bound to Succeed 23; light business. Audience seemed to be very well satisfied with the play and co. Julia Rive-King 4.

KENTUCKY.

LOUISVILLE.

Richard Mansfield in Prince Karl more than realized anticipations. His comedy work was superb. The play was satisfactory and the co. in support was capable in every particular. Good business. Hoyt's Tin Soldier filled out the week, opening at the Thanksgiving matinee. While the success of last season was not repeated, good business was the rule.

At the Masonic Helen Dauvray in One of Our Girls drew business that averaged well. A magnificent co. made all possible of Bronson Howard's latest. The stage setting was perfect.

Peck's Bad Boy held forth at the Museum as usual to overflowing houses.

Frank I. Frayne in Mardo, the Hunter, drew the business of the week at the New Buck.

Items: Effie Ellsler and co. rehearsed Camille daily while here. It will be given during the Denver engagement.—The public feeding of Frank Frayne's menagerie was a clever advertising stroke. It attracted large interest.—Frank McKee and C. H. Hoyt occupied a box at the Thanksgiving matinee at the Masonic.—Good business rules at the Grand Central. Eva Ross' Novelty co. this week.—Marc Klaw speaks highly of the prospects of young Orrin Johnson, of this city, who read for him with a view of adopting the stage.—Emma Sheridan, of Mansfield's co., is more than pleasing. She approaches perfection in her part. She is a daughter of General George Sheridan, and a near relative of "Little Phil."—Attaches of the Masonic presented Manager Al. Bourlier with a beautiful symbol of the Mystic Shrine upon the occasion of his forty-fifth birthday.—Uncle Henry Davis the veteran stage manager well known hereabouts is back from a barnstorming tour of Texas. One of the dailies in a half-column interview gave interesting information concerning his varied and eventful career.—Mansfield's support was excellent. Joseph Frankau is a bad make-up, Effie Germon grown stout, but still attractive: Cyril Scott with a voice like John Webster's and others may be mentioned.—Frank Bolton the popular stage manager of the New Buck has opened a restaurant in the front of the house.—Helen Dauvray's first appearance on the stage was as Topsy in Uncle Tom's cabin twenty-two years ago. In the co., she says, were Frank Mayo, Agnes Booth, Ben Cotton, Charles R. Thorne and Louis Aldrich.—Suit was entered here against George S. Knight by the manager of the Frankfort Opera House charging a broken contract.—Helen Dauvray through illness was unable to appear at two of the night performances at the Masonic and money was refunded; large audiences in attendance. The lady fainted in her carriage while returning to the hotel from the Thursday matinee.

HENDERSON.

Opera House (R. E. Cook, manager): Robert Downing appeared 23d in The Gladiator; crowded house. Mr. Downing was quite ill during the performance, but it was not perceptible in his actiag. Effie Ellsler 27; packed house. Weston Brothers, billed for 22, stranded at Rockport, Ind.

LOUISIANA.

SHREVEPORT.

Tally's Opera House (Leon Carter, manager): Milton and Dollie Nobles and first-class co. 22d, and Love and Law to the largest audience of the season.

MAINE.

PORTLAND.

Theatre: Large and delighted audiences attended two performances of May Blossom by that fine old actor, Benj Maginley, and a most excellent co., 22-3. Mary Hamilton was a most delightful May Blossom, and Maginley as the village preacher was, as he ever is, thoroughly good and wholesome. Without a doubt the engagement of Louis James and Marie Wainwright will prove one of the most artistic as well as financial successes of the season. The engagement opened with a matinee performance (25) of Much Ado About Nothing to a large house, and the evening saw standing-room only, and very little of that, as well as a fine rendition of Virginius, given with a style and finish that reflects great praise on this actor's abilities. Othello drew a large audience 26, and the production was relished as well as frequently applauded, and the stars were called before the curtain after the fourth act. Mr. James has an excellent co. and the pieces are all well staged and finely rendered. Mr. James owes much of his success to the work of his lovely wife whose impersonations were clean-cut and effective.

Items: Mr and Mrs. Gustave Frohman were here with the May Blossom co.—The Hungarian Gypsy Band proved a good card for Stockbridge's Fast Day attractions.—The Atkinson-Cook Comedy co. in a round of sterling plays, with Maude Banks as the bright particular star, play a week's engagement 2.—McNish, Johnson and Slavin are due the 3.—The Boston Symphony Orchestra under the baton of Gerick gave a fine concert at the City Hall the 24, in the Stockbridge Course, assisted by Mme. Trebelli, who proved a decided failure.

BANGOR.

Opera House (Frank A. Owen, manager): The Mikado, by a home co., assisted by E. F. Holden of Boston, as Nanki-Pooh, Nov. 25. Large audience in spite of rain and snow. The ushers wore Mikado costumes. A better Ko-Ko than F. A. Owen, our manager, has not been seen here.

BIDDEFORD.

City Opera House (Frederick Yates, manager): Dad's Girl, with Blanche Sherwood in the title role, and a good supporting co., to poor business owing to unfavorable weather Nov. 24. Very neat performance, indeed.

LEWISTON.

Music Hall (Charles Horbury, manager): Gilbert Opera co. presented The Mikado to a large and well pleased house Thanksgiving.

MASSACHUSETTS.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Lizzie May Ulmer in 42, Nov. 22; fair business. Performance good. This co. has been here for the last five seasons, and has never had more than a paying house. This is strange, as Miss Ulmer always gives a good performance.

Prospect Opera House (G. F. Avery, manager): Myra Goodwin in Sis 24, return engagement. Owing to counter attractions and insufficient advertising on the part of the local management, business was only fair. The dancing and singing of Miss Goodwin was very fine. J. W. Grath, as Hickory Hawkins, must not be forgotten. Much applause was bestowed upon his quaint performance of the eccentric clown.

HAVERHILL.

Academy of Music (James F. West, manager): A co. headed by Adelaide Thornton, in The Galley Slave, 21, to a packed house. Very satisfactory performance. Genevieve Ward 2; McNish, Johnson and Slavin's Minstrels 3.

Items: Manager West reports good attractions very hard to secure.—Several members of the profession are in town out of engagement.—It is predicted that the sale of the Christmas Mirror in this city will be quite large, many not regular readers, purchasing for its attractive reading.

MILFORD.

Music Hall (George G. Cook, manager): Around the World in Eighty Days Nov. 22; fair house. Scenery new and stage effects novel. W. J. Fleming as Phineas Fogg and E. L. Duane as Passepartout were well received.

SALEM.

Mechanics Hall (Andrews, Moulton and Johnson, managers): Lizzie May Ulmer Nov. 23 in 42; small house; bad weather. Everybody pleased with the performance. E. T. Stetson's co. in Neck and Neck 25; small audience in the afternoon, but crowded house in the evening.

WORCESTER.

Theatre (Charles Wilkinson, manager): Barry and Fay opened the week to good business. Wilson Barrett followed with Hamlet to a splendid house. Stanley Macy and co. in The Kindergarden were received with roars of laughter and packed houses. Louis James and Marie Wainwright 3-4. E. T. Stetson 7-8. Frederick Bryton in Forgiven 13-14.

Item: Business in all the factories is very good just now, which fact would indicate good business at the theatre in the future.

BROCKTON.

City Theatre (W. W. Cross, manager): Shadows of a Great City was presented to very large business and gave excellent satisfaction 22-3. Annie Ward Tiffany deserves especial praise for her efforts in the character of Biddy. The scenery was the best ever seen in this city. May Blossom was the Thanksgiving attraction, and drew good houses afternoon and evening.

People's Theatre: The Theatre Comique co. of Providence gave good variety performances to fair business 22-4. Norman and Cone's Comedy co., in The Switch-Tender, played to good business rest of week.

Item: The circulation of The Mirror continues to increase here. The contributions of Nym Crinkle and the Giddy Gusher are highly spoken of.

LAWRENCE.

Opera House (Wm. G. Merrill, manager): Fleming's Around the World in Eighty Days Nov. 22-3; poor co. and worse business. Myra Goodwin as Sis, two performances, 25, to large and enthusiastic audiences. Miss Goodwin is a favorite here, and was greeted with little short of an ovation. E. T. Stetson and co in Neck and Neck 27; fair co., but bad business. Genevieve Ward 4, McNish, Johnson and Slavin's Minstrels 10.

Items: An excellent photograph of Miss Goodwin was given away at both performances as a souvenir.—Feb. 1, 1887, sees a change in the management of the Opera House. Wm. G. Merrill, the present manager, will turn his commission over to A. L. Grant, who has leased the house for ten years. Mr. Grant is a young man who has grown up in our city, and has given much of his time to theatrical business, at one time being in company with Mr. Merrill, the firm being Merrill and Grant. He shares the confidence and respect of the Lawrence public, and we believe, as he assures us, that we shall have good entertainment and good management. Win G. Merrill, the retiring manager, has been connected with the house since the failure of the late J. W. Lanergan, some five years ago.

TAUNTON.

Music Hall (A. B. White, proprietor): Redmund-Barry co, in Brougham's comedy, A Cure for the Blues 22. Good house. Audience not favorably impressed. Hungarian Gypsy Band 23; large house. Dominick Murray in Escaped from Sing Sing 26-7; fair audiences. Co. only fair.

MARYLAND.

HAGERSTOWN.

Academy of Music (E. W. Mealey, manager): Hi Henry's Minstrels Nov. 26; fair house. Thompson Opera co. 3; Ethel Tucker 6.

MICHIGAN.

GRAND RAPIDS.

Powers Opera House (William H. Powers, manager). An audience as large as it was brilliant and enthusiastic attended Margaret Mather's presentation of The Honeymoon Nov. 20. As Juliana Miss Mather sustained the excellent impression made by her Juliet two seasons ago, while the co. is far superior to the average. A co. of barnstormers travelling under the name of Gus Hill's Novelty co. invaded the town 22-3 and gave the most complete dissatisfaction to the dozen or two of people who were unfortunate enough to attend. Ada Gray with fair support gave Frank Harvey's Ring of Iron 25-7 before good-sized audiences. Judgment on Miss Gray has so oft been sounded that it is superfluous to say more. Fanny Davenport 3-4.

Redmond's Opera House (T. H. Redmond, manager): Mrs W. H. Riley's co. has been playing five nights to fair houses at low prices.

Wonderland: Jack Sheppard has been drawing heavy houses all week, especially on Thanksgiving, when the theatre was packed.

KALAMAZOO.

Academy of Music (J. W. Slocum, manager): Nov. 19, Margaret Mather in Lady of Lyons to good business. James Neill in Ranch 10, 25, matinee and evening; good houses.

Kalamazoo Opera House (McClave and Barrett, managers): Mrs. Riley's Comedy co. to good business 17-20. Gold King co. to good business 24-5.

IONIA.

Opera House, (K. R. Smith, manager): Dick Gorman in Conrad to a highly pleased audience 25.

ANN ARBOR.

Hill's Opera House (H. J. Sawyer, manager): The largest audience of the season was present to see Janauschek in Meg Merrillies 22. They were fully satisfied. Ranch 10 was presented to a small house 23.

LANSING.

Opera House (M. J. Buck, manager): Edmund Collier Nov. 25; fair-sized audience. Mr. Collier presented Jack Cade. He is a very finished actor. Janauschek 26 in Meg Merrillies; large audience. All the support was good. E. H. Eberle as Dominie Sampson deserves special mention.

JACKSON.

Hibbard Opera House (C. J. Whitney, manager): Lilly Clay's Adamless Eden 22; top-heavy house; poor satisfaction. Gus Hill's World of Novelties, a cheap variety co., to good audience first night 24; fell off greatly next night.

Assembly Opera House, Ranch 10 to fair business 26.

FLINT.

Music Hall (Thayer and Page, managers): Daniel A. Kelly in The Shadow Detective 22; fair house; best of satisfaction. Mme. Janauschek in Meg Merrilies 23; large and well pleased audience; excellent support.

MANISTEE.

Scandinavian Opera House (P. J Miller, manager): Lilly Clay's Gaiety co. 25; large male audience.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): The Boston Ideal Opera co. week of 22 eight performances, presenting Victor the Bluestocking, Martha, Maid of Honor, Fra Diavola, Bohemian Girl and Adena. Opened in Victor to an immense house. Zelie de Lussan is the same bewitching Fanchette. Agnes Huntington, Louise Lablache, Barnabee and MacDonald scored successes. Mena Cleary, a clever, attractive artiste, in the role of Bertrand met with favor. Audience very demonstrative in applause. The gem of the repertoire was The Maid of Honor, the favorites, Marie Stone, Agnes Huntington, Tom Karl, W. H. MacDonald and W. H. Clark, in the leading roles. Brilliant and representative audience. Several new members acquitted themselves well, and the chorus did good work. The engagement was a great success. Week of 29 Temple Theatre Comic Opera co. in The Little Tycoon.

Olympic Theatre: Week of 22 Tillie Chambers' Consolidation introducing some good specialty and sketch artists. Good bill to fair houses. This week Pentz-Santley Burlesque co.

MISSOURI.

KANSAS CITY.

Bartley Campbell's spectacular melodrama, Clio, opened at the Gillis Nov. 22, and played a week, with Thursday and Saturday matinees. Splendid houses. Audiences well pleased.

The Main Line made its appearance at the Coates at a Thanksgiving matinee, and played the remainder of the week. The house was crowded at the matinee. It is stated that the cast has been considerably strengthened since the co. was here last.

Nick o' the Woods was produced at the Museum, and the house was well patronized.

Drift: Through the combined efforts of Messrs. Z. T. Hulett and John Behm, Walter Emerson, the renowned cornetist, and wife, Medora Henson, for years Theodore Thomas' concert soprano, have decided to make Kansas City their future home. Mr. Emerson has been engaged for Hulett's orchestra.—C. H. Smith, business representative of the Clio co., it is said, is negotiating for an interest in Karl's Promise, to reproduce in the Western cities.—J. T. Haxley, formerly dramatic critic of the New York Herald, and now business representative of the Kellar comb., was in the city Tuesday.—C. H. Pratt and wife, of the Emma Abbott Opera co., were in the city Sunday.—T. D. Marks, the Main Line representative, left Monday for St. Louis.—Fred Conway, of the Main Line co., presented W. H. Thomas, assistant manager of Coates' Opera House, with a handsome cane as a mark of his esteem.—Manager Hudson wore a happy smile Thursday afternoon as he gazed at the immense crowds entering the Gillis Opera House.—Mr. Burleigh, leading man of Clio, has been successively legislator, editor and actor. The *Journal* paid him a very glowing criticism Tuesday.—Kansas City's ballet does not "stack up" well with outside innovations.

COLUMBIA.

The best companies—regular prices—worst of nights—best of houses. This has been the rule all the season. Every company has had a profit this season.

HANNIBAL.

Park Opera House (J. B. Price, manager): Nov. 19 Lester and Allen's Minstrels; good business. Mrs. D. P. Bowers and an excellent co. gave Lady Audley's Secret to a fair house, composed of our most intelligent people, 22. Fine performance.

Personal: Pretty Alberta Pallatin, of the Bowers co., was entertained by friends while here.

MONTANA.

HELENA

Ming's Opera House (John Maguire, manager): The McGibeny Family Nov. 17-18, good houses.

NEBRASKA.

OMAHA.

Opera House (Thomas F. Boyd, manager): Clio to to large houses Nov. 19-20 and matinee. Earthquake scene very good, costumes rich. Lights o' London co. 24-5, Thanksgiving matinee; packed houses. Adelaide Moore 1-2; Keep It Dark 3-4; Aimee 6.

People's Theatre: Walter's Comedy co to packed houses all week. Best troupe of the season at this resort.

LINCOLN.

Opera House (Fred. Funke, manager): Nov. 22 On the Rio Grande; good business. Large audience greeted Long Strike co. 24.

People's Theatre: Lyceum Theatre co. week of 22; good business.

Items: Our German theatre-goers had quite a treat on Thanksgiving night, when the Thalia Dramatic co., of Omaha, appeared.

NEW HAMPSHIRE.

DOVER.

City Opera House (George H. Demerit, manager) Myra Goodwin in Sis played a return date Nov. 23; packed house, despite a stormy night. Largest advance sale this season. Wilson's Comedy co. in Dad's Girl, with Blanche Sherwood in title role, 25. Large house.

MANCHESTER.

Opera House (E. W. Harrington, manager): Louis James and Marie Wainwright appeared in Virginius before a fair-sized audience 23, giving the best of satisfaction. Fleming's Around the World in Eighty Days drew a good house 24. The new comedy, Jack, pleased a good house 25.

NEW JERSEY.

TRENTON.

Opera House (John Taylor, manager): The Bandmann-Beaudet co. presented Dead or Alive and Narcisse 22-3; big business. Rose Coghlan, supported by an excellent co., was the Thanksgiving attraction, presenting School for Scandal to a large and fashionable audience. Matinee, Lady of Lyons. Gus Williams in Oh, What a Night! drew a large and well pleased audience 27. Haverly's Minstrels 4; Corinne Opera co. 6, week; Wilson and Rankin's Minstrels 13.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. R. M. Leland, manageress): An audience of fair proportions assembled at this cosy theatre on last Monday evening to witness the first production here of Gillette's now famous Held by the Enemy. The play made a decided and instantaneous hit, and received nothing but favorable criticism from both press and public. It is unhesitatingly pronounced the greatest American drama of the last ten years, and the increased dimensions of the audience at every performance gave ample evidence of the way it had caught on. On Wednesday night the house was large, Thursday matinee and evening performances brought packed houses, and on Friday night people were turned away. On Saturday, the worst night of the week, a large house greeted the performance. The interpretation of the different characters was, with but one exception, admirable. George R. Parks was dignified and a thorough soldier in appearance as Col. Prescott, which may also be said of Melbourne McDowell, as Surgeon Fielding, although he is a little inclined to be occasionally preachy in the delivery of his lines. The old negro slave was carefully and faithfully portrayed by Harry Woodson. Mrs. Farren as Aunt Euphemia was most happy, and Miss Kidder was graceful and very effective in a quiet way as Rachel. As Susan Louise Dillon was simply charming with her quaint Southern dialect and smiling, childlike appearance, and had no difficulty in winning everyone by her delightful impersonation. And now for the one unsatisfactory role in the play, Thomas Henry Bean, special for *Leslie's*, by Charles S. Dickson. Mr. Dickson may have been obliged to play the part as he did by the direction of the author, and if that is a fact, why, then Mr. Gillette ought to know better. If the portrayal was the result of Mr. Dickson's knowledge of newspaper men, his experience must have been gathered from association or observation of the worst class of the fraternity. The character was made boorish and ungentlemanly to a degree, and betrayed a lamentable knowledge of the qualities that mark the journalist of to-day, no matter what the particular line may be. A newspaper man of the present is of necessity a gentleman, and a gentleman never stands in a drawing-room with his legs stretched apart, forming an angle of forty-five degrees; he does not sit in the presence of ladies with his extremities dangling over the arm of a chair; neither does he in saying farewell raise his voice enough to take off the roof. The play was very handsomely mounted. Tony Hart in Donnybrook 2-4.

Museum (Jacobs and Proctor, managers): W. C. Cowper in Blackmail proved a drawing attraction last week. The play was presented at the Leland last season, but since then has been altered; but not for the better. The cast is also inferior as a whole. German comedy as exemplified by P. F. Baker in Chris and Lena will hold sway this week.

Brevities: The Mexican Typical Orchestra gave three concerts at the Rink on Friday and Saturday under local management, but did only a poor business.—Charley Seymour, formerly of the Museum, and now with Tony Hart, was here on Friday and Saturday.

TROY.

Rand's Opera House (E. Smith Strait, manager): The Black Crook drew very large attendance Nov. 22-4, with matinee. A large delegation of the Troy Bicycle Club captured them for Tuesday evening, making their presence known by long and continued encores. Wednesday evening the Rensselaer Polytechnic Institute students took possession of same with the boxes. The Silver King co. pleased large audiences last half of week. House closed current week. Held by the Enemy 6-8.

Griswold Opera House (Jacobs and Proctor, managers): The Pulse of New York drew crowded houses last week. Blackmail current week. Baker's Chris and Lena next.

Grand Central Theatre: Flora Frank's California Gems are the attraction current week.

Good Cheer: From the Troy *Times* Nov. 26: After the performance at Rand's Opera House last night Manager Harrison invited the members of his Silver King co. and a few others to Sinsabaugh's for Thanksgiving cheer. After a collation a few toasts were drunk, and songs, speeches and recitations followed. Carl A. Haswin made a neat speech, thanking Manager Harrison for his hospitality. Manager Harrison responded.

Bedlam: An unlooked for performance attended the production of The Black Crook at Rand's Opera House on Wednesday night. The first three rows of orchestra chairs and the private boxes were occupied by Rensselaer Polytechnic Institute students, and when Stalacta, the queen of the fairies, appeared, wearing the colors of one of the classes, there were cheers from many of the students. Representatives of one of the other classes left the theatre, and purchasing a supply of ribbon, representing their colors, sent it behind the curtain. These colors the queen wore on her next appearance, and the class yell that greeted her was deafening. The colors of the respective classes were waved from boxes and chairs, and Stalacta was further honored by the presentation of a handsome collection of flowers. At intervals the class yells resounded through the house, the gallery taking them up and throwing them back with vociferous cries of "Rats!"

LYONS.

Parshall Memorial Hall (D. S. Chamberlin, manager): Nov. 24-5 Marie Prescott and co. played a return engagement, opening with Ingomar; 25, Czeka. Full houses. Miss Prescott is a charming lady, and her sweet and winning ways have endeared her to the hearts of our people. Her portrayal of Parthenia and Czeka shows her to be an actress of the highest merit, second to none. R. D. McLean, her leading man, is a good actor. His magnificent physique and deep voice well adapt him to the character of Ingomar. The minor parts were all well taken, there not being a poor actor in the co. Lester and Allen's Minstrels 3.

[CONTINUED ON EIGHTH PAGE.]

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Howard, Harry	Thompson, C. H.
Hickey, S. E.	Taylor, H. P.
Hazelrigg, John	Tanner, R. E. L.
Hoyt, Edward N.	Underwood, A. R.
Hall, Lillie	Van Doren, Augusta
Handscombe, Henry	Verner, Chas. E.
Hogan, P. Chas.	Van Fossen, W. C.
Herrick, Miss	Whelan, M. M.
Hooker, Mrs. Frederick	Wartegg, E. H. (4)
James, Gertie	Warren, May
Jesse James Mgr.	West, Carrie J.
Keep It Dark co.	Waginlauf, Carl

**** The New York Mirror has the Largest Dramatic Circulation in America.*

Reference to the preliminary announcement of the Christmas Number of THE MIRROR, which appears on the twelfth page of this week's issue, must carry conviction with regard to the variety and excellence of our forthcoming holiday publication. Certainly no similar array of celebrated writers has ever been secured to fill the pages of a dramatic journal, and we promise that the quality of their contributions will be worthy of the names attached to them.

To some of the art features the announcement also gives an insight. The illustrations will be numerous, elaborate and beautiful. The reputation of the several artists who have drawn them is a guarantee of their merit.

This Christmas MIRROR will be the largest number ever published by a dramatic paper in this country. It is to comprise thirty-two pages of the regular size containing 160 columns of matter. By actual measurement this is a paper equivalent in size to 50 pages of *Harper's Weekly* or *Frank Leslie's Illustrated Newspaper*.

We have heretofore impressed upon advertisers the desirability of preparing and sending in their favors at once, and this advice, we are happy to state, has been very generally adopted. Advertisements are coming thick and fast and the business columns will make a fine showing. Patrons that have not already secured spaces should bear in mind that no advertisements will be received later than Saturday, Dec. 11. To those that make application earlier the best positions left will be given, places being reserved in the order of receipt.

Classical Music.

There is no greater error in nomenclature than the phrase "classical music." We see it used everywhere in the sense of heavy music, especially German music, but the writers evidently do not know in the least what it really means.

Thus we hear the music of Wagner described as "classical," although no greater iconoclast than Wagner ever existed, the very essence of his style being a bold defiance to all recognized forms. But we never hear of Rossini, or Donizetti, or Bellini, or even Verdi, as classical authors, although the music of these masters is formed faithfully on ancient models.

Classical music means—strictly speaking—music belonging to a certain class, formed on the basis of those composers who by common consent are acknowledged as the masters of the art and science of music, just as classical literature is that established by the great writers of antiquity, and following strictly all their methods.

Milton, for instance, is a classical writer, not because of his genius, but because he wrote in the epic manner, as did Virgil. Pope is a classic, not because of his talent for sarcasm, but because he used the method of Homer. All men who overthrow and contemn these established canons of art or letters are heretics, iconoclasts, rebels—not classical writers. But, like other revolutionists, success justifies rebellion, and makes it law. Our ancestors revolted against their recognized rulers and beat them. Therefore they were in the right. The Confederate States revolted against the general government, and were thrashed. Therefore they were in the wrong.

It is just the same in the domain of art. The classical composers used to be Palestrina, Jomelli Lulli, Corelli, and the like. Then came Bach, Handel, Haydn, Mozart, Gluck, and made innovations. They were scorned as rash revolutionists, condemned by the schools and—adored by the public. They succeeded, and became classics to the next generation.

Now, Wagner, Schumann and their imitators have made fresh changes and incorporated novel forms and methods. At present they are rebels. By and bye, perhaps, if success should smile upon their style, they in turn may become classical; that is to say, of the class recognized as best—the aristocracy of art.

Gluck is now rated as one of the most classical of writers. In his lifetime he was virulently abused as an innovator and radical. Weber was called the head of the romantic school, as opposed to the classic; but who now will deny the right of the composer of Der Freischutz to be thought a king of pure music? And so it is in everything. The rebel of to-day is the ruler of to-morrow. But do not let us call him king till he is crowned.

Personal.

DE MER.—This is a picture of Albina de Mer, who supports her husband, M. B. Curtis, in Caught in a Corner. She is an actress of marked emotional power.

MCCALL.—Lizzie McCall has been seriously ill for the last six weeks.

HART.—Tony Hart will be seen at the People's Theatre on Dec. 13.

MULDENER.—Louise Muldener has joined Kiralfys' Rat-Catcher company as leading lady.

WINNETT.—Last Sunday night T. H. Winnett became a member of the Elks, taking both degrees.

HILL.—J. M. Hill arrived in town early yesterday morning from Pittsburg. He remains but a few days.

CAMERON.—It is said that Violet Cameron had little more than her passage money when she left these shores for home.

WILSON.—Francis Wilson has signed with Rudolph Aronson to remain at the Casino for another year from May 1, 1887.

ADDISON.—Fanny Addison has been engaged for the character of Lady Dolly in the forthcoming revival of Moths at Wallack's.

FITZ-ALLAN.—Adelaide Fitz Allan is still in the city and disengaged. Miss Fitz Allan is one of the best of our younger leading ladies.

YOKES.—Rosina Yokes was sufficiently recovered from her recent illness to be able to attend rehearsal at the Standard Theatre on Tuesday.

PUTNAM.—Katie Putnam is having a very successful season in the far Northwest. At Butte City, Mont., her engagement was extended at the earnest request of leading citizens and a complimentary benefit tendered her.

CHASE.—H. E. Chase is with the Fanny Davenport company for the season.

PRESCOTT.—Marie Prescott is playing return dates, and profiting by the good impression made on the first visits.

CAMPBELL.—Charles J. Campbell, the tenor, has not left the Temple Theatre company in Philadelphia. He will continue there for the rest of the season.

BARRON.—J. M. Barron, for a long time manager of the Academy of Music at Charleston, S. C., has become manager of the Grand Opera House at Topeka, Kas.

CROWTHER.—Alice Crowther, who has made quite a hit with the May Fortescue company, is, as may not generally be known, a neice of the Wall street magnate, Alfred Sully.

SEARLE.—Cyril Searle is seriously ill in Savannah and in a destitute condition. Dr. E. H. Nicholls is attending him free—something he has often done in the case of professionals.

REED.—Roland Reed's portrait appears upon the first page of THE MIRROR this week. Mr. Reed's star is in the ascendant. He has never had a more successful season than the present.

KEMBLE.—Fanny Remble will shortly open a starring tour in Sybil, by Clay Greene. Sybil is described as an Irish drama, without red coats, oppressed tenants, tyrannical landlords, or informers.

MARSH.—On Monday evening last, at the Third Avenue Theatre, Fanny Marsh made her reappearance East, after an absence of four years. She is appearing as the Countess in A Great Wrong Righted.

SUGDEN.—Charles Sugden, of May Fortescue's company, who was only engaged for the New York season, goes to England at the end of this week, his place being taken by Newton Gotthold.

BOUCICAULT.—Dion Boucicault will not play Christmas week, but will spend the time in rehearsing a new American play, which will have its first production at the Hollis Street Theatre, Boston, on Jan. 24.

THROPP.—Florence Thropp is singing the role of Nani in the travelling Erminie company. She was given a trial in the part before the company left the city, and gave such satisfaction that she was at once engaged for the season.

FULLER.—In the forthcoming production of Turned Up at the Bijou Opera House Loie Fuller will play the part of Sabina, which was assumed in England by Alice Atherton, and by Zeffie Tilbury, Lydia Thompson's daughter, who is now playing it.

MAYOR.—Annie Mayor, late of the Theatre Royal, Melbourne, has been engaged as understudy to Agnes Booth at the Madison Square. Miss Mayor may probably play the leading role in Jim the Penman under Charles Overton's management next season.

RADCLIFFE.—Minnie Radcliffe, the pretty and talented *ingenue* now playing at the Fourteenth Street Theatre in Caught in a Corner, gives a delightful and artistic performance of Mary Stuart, and by her pretty face and intelligent acting has proved an agreeable feature of the cast.

CANFIELD.—H. R. Canfield, of The Brunswick, Indianapolis, is to be commended for his kindness to actors in distress. Recent instances of his generosity brought to the notice of THE MIRROR show him up in the light of a Good Samaritan.

MANSFIELD.—Richard Mansfield will give occasional performances of A Parisian Romance in Chicago, New York, Boston and other cities, where there is a desire to see his famous impersonation of Baron Chevrial. Mr. Mansfield will have a repertoire of four plays next season.

SALVINI.—Alexander Salvini's success as the Italian Priest in W. D. Howells' Foregone Conclusion was so pronounced that he was at once engaged for the Madison Square Theatre by A. M. Palmer. The Foregone Conclusion will, it is reported, be repeated at a special matinee on Dec. 16.

FORTESCUE.—During the first five weeks of her engagement at the Lyceum Theatre, Miss Fortescue played to the capacity of the house. Her engagement was prolonged to permit of the performance of King Rene's Daughter and Sweethearts. Miss Fortescue opens at Montreal on Dec. 7, and will play a season on tour of twelve weeks.

RUSSELL.—Sol Smith Russell will rest in Boston during part of Christmas week. He has covered a good deal of ground 'tween the two oceans this season, but the tour has been profitable. Mr. Russell will reopen at Brockton, Mass., on Christmas Day, yielding to the temptation of holiday dollars.

JONES.—Henry Arthur Jones is very popular in Chestnut street, Philadelphia, this week. At the Chestnut Street Theatre, A. M. Palmer's company are playing Saints and Sinners, and at the Opera House in the same street, Wilson Barrett and his company are appearing in Chatterton and a Clerical Error, playing these and Hamlet on alternate nights throughout the week.

CARDS.—THE MIRROR has received the wedding-cards of Mr. and Mrs. Charles B. Poore. The couple were married at the Briggs House, Chicago, just a week ago. Maud Harris, the bride, was a member of the Under the Gaslight company, playing Peachblossom. She is now playing Shakespeare Jarvis in Litt's Lights o' London company. Husband and wife are members of the same company.

WALLACK.—Lester Wallack occupied a box at the People's Theatre on Saturday afternoon, and witnessed a matinee performance of Nordeck by Frank Mayo. It was the veteran actor's first visit to this theatre, and he marvelled greatly at the interior of the house. "I really did not know that there was such a well-appointed house on the Bowery," said Mr. Wallack to Mr. Corbyn after the performance.

AKERSTROM.—Ulie Akerstrom continues to hold a high place in the favor of New England audiences. She has a large repertoire of plays, some of which are new, and seldom plays an engagement that does not test the capacity of the houses and result in a return date. Miss Akerstrom is unknown outside New England, but from her present popularity it seems that it will be a long time before she need seek fresh fields.

COGHLAN.—Manager Edgerly has received a formal petition from New Bedford, Massr, where Rose Coghlan played about a month ago. It is signed by Congressman Crapo, the Mayor of the city, and about 150 citizens, and requests that Miss Coghlan return and give a performance of "As You Like It," the manager of the theatre guaranteeing $1,200 for the night. Mr. Edgerly has accepted on behalf of Miss Coghlan.

CURTIS.—At a performance of Caught in a Corner, at the Fourteenth Street Theatre the other evening, Mrs. Curtis (Albina De Mer) was presented with a beautiful bouquet. The lady's surprise may be imagined when she discovered that it contained a small corsage bouquet which, on being lifted out, revealed a number of little reed birds, dressed ready for cooking. The bouquet was the gift of a California lady friend.

The Actors' Fund.

There was no meeting of the Executive Committee last week, as there were no applications for relief to consider; but nine applications will come before the committee to morrow.

Amount expended in relief last week, $290, including two funerals, those of Joseph E. Nagle, Jr., at Hudson, N. Y., and J. R. Simmonds, treasurer of Violet Cameron's company, in the Actors' Fund plot.

There are now thirteen persons receiving relief, of whom four are in hospital.

New members and annual dues paid in: Laura Alberta, Walter J. Brooks, Ernest Tarlton, W. A. Edwards, Mary Young, Frank E. Davis, May Foudre, Neil Bryant, Thomas Baker (two years), Henry Moeslein, Edward B. Tilton, Maggie Gallagher, Howard Gould, Daisy Bennett, Annie D. Ware, Edward H. Thayer, Jennie Bright, Edna Courtney, Henry C. Lewis, W. A. Whitecar, Fred. Wren, Matt. Holmes, Ellen Holn, Edwin Varrey, Lizzie Hunt, Richard Gannon, William P. Prescott, H. A. McGlenen and Edward Powell.

The regular monthly meeting of the Board of Trustees will be held on Thursday, Dec. 9, at 2 P. M.

The James-Wainwright Season.

Louis James and Marie Wainwright will make their first metropolitan appearance as stars at the Windsor Theatre next Monday night. In the principal cities outside of New York they have already had a most cordial reception, and the press is unanimous in according them a prominent place among stellar attractions.

"Mr. James," said Wemyss Henderson, business manager of the company, to a MIRROR reporter yesterday, "has developed wonderful strength in his portrayal of Virginius. His forum scene is admitted by the critics to be a superb piece of acting. Some, indeed, say that he is the best Virginius seen since Forrest played the role. Joseph McCullagh, of St. Louis, who was perhaps the staunchest friend the late John McCullough had, admitted, during Mr. James' St. Louis engagement, that the latter's performance of Virginius was in no way inferior to that of the former. Miss Wainwright's Virginia is undoubtedly the best presentation of this role since the day of Julia Dean. We shall play Virginius on Monday night, at the Wednesday matinee, and on Saturday night. Tuesday night and at Saturday's matinee Romeo and Juliet will be given; Wednesday night, Hamlet; Thursday night, Othello, and Friday night, Merchant of Venice and Katherine and Petruchio.

"Mr. James still has in hand a classic drama by a native author. In it are strong parts for himself and Miss Wainwright; but its presentation next season depends entirely upon suitable time being obtained at a New York theatre."

A Faithful Friend.

While playing in Detroit last week Fanny Davenport received a despatch announcing the death of Mrs. Maria Goddard, an old, well-beloved and faithful nurse in the Davenport family. Miss Davenport was so affected by the news that she could not play the same night, and the Detroit Opera House was closed.

Mrs. Goddard was called "Nanna" by the Davenports. To a member of THE MIRROR staff Miss Davenport writes regarding her: "Hers was a devoted, true life—one of loving service. For years, when dark times came to father, she refused her monthly wages and would never again receive any money from him. She was as one of the family.

"She came to mother from London, where she had been a dooress in the principal hospital. She was with mother when I was born, and never left me again. She gave up a fine position and an assured future for love for me. Her father was an English officer. She was a woman of remarkable character and deep, true feeling, with a will of iron and nerve of steel. When she broke her arm once by a fall the doctor set it wrong. It had to be broken and set again. She went through the operation without flinching, refusing to take ether. She was a true Christian woman."

Mrs. Goddard's remains will be taken to Boston and buried in Miss Davenport's lot, where those will lie to whom she was "faithful unto death."

The Drama of Civilization.

The Madison Square Garden, which has been the assembling place of large audiences at various times, has never held such enormous crowds as have visited it since Buffalo Bill's Wild West came out of the open air and took up its Winter quarters under the capacious roof of the great building. On the first night there were several hitches in the programme that were unavoidable, owing to the enormous amount of preparation, the hordes of people participating in the entertainment, and the employment of a lot of new and cumbrous paraphernalia. But since the first performance everything has been smoothed so that the exhibition takes place without interruption, and furnishes unalloyed enjoyment to the spectators. The advantage of the new style of performance is the gain in picturesqueness, which counterbalances the lack of action that must necessarily follow the compression of the show within the confines of even so spacious a structure as the Garden. It is divided into four Epochs, grouped under the title of The Drama of Civilization. Between each epoch or act, in an arena that is placed in the centre of the building, the Indians, cow-boys, vaqueros and crack shots of the Wild West exhibit in the old way their prowess, skill and peculiar frontier customs. At the Fourth avenue end of the Garden an immense proscenium has been built, behind which Matt Morgan's enormous scenic pictures figure as a background to the illustrative incidents of border pictures.

The first Epoch shows the primeval forest before it had been trod by the feet of white man. Bear, deer, elk, moose and other native animals are seen in their lairs or drinking from a pool, and the aborigines approach. As two tribes are engaged in a friendly feast, a courier tells of the approach of a hostile band. There is a war-dance and a bloody battle.

The second Epoch shows a prairie under the heat of the noonday sun. An emigrant train of pioneers bound Westward ho! encamp at an oasis and engage in the various picturesque habits and pastimes of camp life. Night falls. In the distance the glare of a vast prairie fire is seen; it approaches rapidly; there is a stampede of animals; the camp awakens in alarm and follow the cattle and the other living things that are fleeing from the terrible element. The third Epoch has for its scene a cattle ranche, where the pioneers and cowboys illustrate the catching of wild ponies and steers with their deftly handled lariats. The settlers are attacked by the Indians; there is a massacre of whites, and finally Buffalo Bill and his scouts appear on the scene and rout the red men.

The fourth Epoch is a mining camp, where the card-playing, rifle-shooting and other amusements associated with such a place are shown. An interpolated scene gives an opportunity for the well known robbery of the Deadwood coach. The exhibition ends with a cyclone in the mountain village, which strips the place of its habitations and creates general havoc.

Mr. Steele Mackaye is the genius that devised this stirring panorama of the gradual march of civilization through its early stage on the frontier, and thereby made it possible to bring all the features of Buffalo Bill's show into practicable shape for an indoor performance. It is rugged like its subject, but its elements of tragedy and picturesqueness give the affair a dramatic flavor that it lacked under the blue sky. There is no doubt that the Wild West will make a long stay at Madison Square Garden and continue to draw great numbers of people representative, not only of the masses, but of the world of fashion, for the drama of civilization appeals to all tastes and classes of Americans.

Letters to the Editor.

MRS. CHANFRAU CANCELS ALL ENGAGEMENTS.

LONG BRANCH, NOV. 23, 1886.

Editor New York Mirror:

DEAR SIR:—A shrewd Boston manager recently asserted to me that Mrs. Chanfrau's success this season will be thwarted by the published misstatements of her Scapegoat company. The effect of this argument is that in the theatrical world so fluid and fickle a thing is a good name; so worthless a will-o'-the-wisp life, they will not protect man or woman one instant against the wildest scandal; that our reputations and prosperity are wholly at the mercy of those who, if opposed in wilful neglect of duty, may seek to cover up dishonesty with slander.

I do not difficult to believe, but I cannot further waste time and money in disputing it, having that unalterably maintained by respectable authority. I refuse longer to put in probable jeopardy the health of a lady and the interests of those commercially associated with her for the time. At my suggestion, therefore, and largely to my own loss, Mrs. Chanfrau, who is yet ill, disdaining any compromise with professional servitude, has chosen to preserve her independence by cancelling all existing engagements for the remainder of the theatrical year. Respectfully,

CLIFTON W. TAYLERSON.

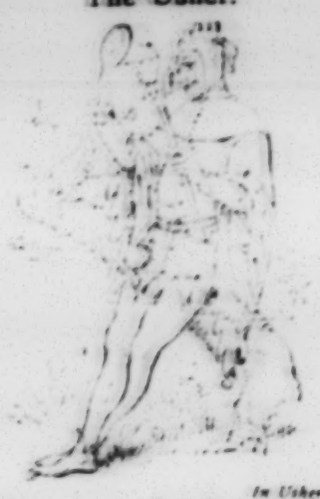
WHY HE DID NOT GO TO FRISCO.

BALTIMORE, NOV. 29, 1886.

Editor New York Mirror:

DEAR SIR:—Will you please grant me space in your paper to contradict the rumor that I was discharged by Mr. Florence for intoxication? Mr. Haviside, of Frisco, had contracted for sixteen persons, and Mr. Rhoades (the agent) and myself made eighteen. Having no use for us Mr. Florence refused us, as by understanding that we join him on his way East. By inserting the same in your columns you will greatly oblige, Yours, JOSEPH DEAVES.

The Usher.



Mend him who can! *The ladies call him, sweet.* *In Ushering*
—LOVE'S LABOR'S LOST.

Wilson Barrett, by all accounts, has excited the Philadelphians to a pitch of popular enthusiasm that equals the late Boston furore. I am pleased to know of Barrett's success, for he is a right good fellow if not a right good actor. It is a notorious fact, nevertheless, that our out-of-town friends, the Bostonians and Philadelphians, are warped in everything—including their judgment — wherever and whenever anything or anybody that has had to do with New York is concerned. It is sufficient for these good folk that Barrett failed to secure critical endorsement in New York That entitles him to be worshipped as the greatest, as well as the youngest, Hamlet of the age.

* * *

I am told, by the way, that Messrs. Barrett and Cobbe were considerably exercised over my statement that Samuel French had furnished a portion of the capital required to bring the Princess' company to this country. They wrote indignant letters to Henry French on the subject. Now, it happens that Mr. French denied that his father was interested in the profits of the party. The indignation of the star and manager ought therefore to be vented on me. My shoulders are quite broad enough to bear it, particularly as Samuel French *did* lend Mr. Barrett money to come to America, and my assertion was consequently exact. Furthermore, Henry French was not my source of information, so he can be exonerated from causing a statement to appear in print that is at once true and harmless.

* * *

While on this subject, let me say that the versatile Jerome Eddy forcibly denies having been employed by Lawrence Barrett to write disparaging paragraphs about Wilson Barrett. Lawrence does not love Wilson. He hasn't gotten over the underscoring of the latter's Christian name in New York or the comments that were made on his boorish neglect to repay the princely hospitality that the English actor extended to him in London. But I do not believe that he would stoop so low as rumor alleges.

* * *

Clifton Tayleure says that he is in the market for almost anything except piracy and pigeon-stealing. He is disgusted with the treatment he and Mrs. Chanfrau received from the late Scapegoat company in Chicago and the publication of statements in the papers supplied by the Associated Press, which he calls outrageous slanders. "My inclinations and experience," says Mr. Tayleure, "lead me toward journalism. I had some thought recently of buying into a New York weekly paper, but the plan was knocked in the head by the double-dealing of what a friend of mine calls 'an infernal lawyer.' Mrs. Chanfrau is still quite ill and under medical treatment. Her manager proposes to find a new field for The Scapegoat in the cheap theatres."

* * *

For years it has been Milton Nobles' custom to have a Thanksgiving dinner sent from his Brooklyn home for himself and his company. He writes that on his arrival in Tyler, Texas, last Thursday, the annual feast had arrived from its long journey. The list of good things comprised: "2 fat young 'turks,' done brown, Brooklyn style; 4 very fat home-made mince pies; 1 ten pound plum pudding, warranted to produce an attack of dyspepsia in a cast iron stomach: 10 pounds of choice Malaga grapes, preserves, pickles, etc., *ad lib.*, and greatest luxury of all, a pot of pure, sweet Long Island butter! The companion box yields 12 pints Spanish sauterne, 12 pints of Chateau Bouilac and 6 quarts of Moet and Chandon, while up from a corner comes the rich perfume of a package of old Government Java. And so, while the favored Thespians of the East are to-day revelling in their club dinners, or, better still, luxuriating in the bosoms of their families, there is at least one little band of twelve strollers in the wilds of Texas who will not be so badly left."

* * *

Major J. B. Pond, finding in an obscure Chicago weekly certain language reflecting on the American public attributed to Wilson Barrett, writes me as follows: "Will you kindly tell me if these words were uttered by Mr. Barrett, or if they are only the braying of the English asses of the sheet from which they are quoted? If Mr. Barrett really thinks that we are savages, I warrant him a warm reception when he comes to Chicago." I can assure Major Pond that Mr. Barrett is a gentleman, and that gives the lie at once to the words put in his mouth by the assinine non-entities to whom he alludes. I have, moreover, heard Mr. Barrett, on several occasions, express becoming admiration for American men and American nationality. Major Pond must certainly be aware—for he has travelled much abroad—that Englishmen are not typified by the Cockney caricature referred to in his letter.

* * *

A London letter states that Grace Hawthorne is in Paris—of course, making the inevitable visit to Victorien Sardou. She is to appear in his Theodora at the London Olympic presently. Question: If Sardou has really entertained all the fair stars that profess to have enjoyed his hospitality and tuition, then who has been doing the playwriting for him the past few years?

* * *

John A. Greene is being congratulated on his unanimous election to the presidency of the Press Club. He will probably go to Congress next—that is getting to be the natural destination of Press Club presidents. Albert E. Berg was elected corresponding secretary, the duties of which he has efficiently fulfilled for some time past. Mr. Berg writes the amateur dramatic department of this journal.

* * *

Unless all such signs as artists' drawings, engravers' proofs and writers' MSS. are misleading, THE CHRISTMAS MIRROR will be in deed a thing of beauty and a joy to the thousands that will seek the good things between its covers. Orders for copies are pouring in with gratifying steadiness, while the avidity with which spaces are being sought and taken in the business columns plainly shows that advertisers appreciate a good thing.

* * *

Howard Paul is back from Havana, refreshed by his trip and livelier than ever. H. P. is a thorough cosmopolite, at home everywhere and welcome everywhere. He will shake the dust of the Metropolis from his feet shortly and pay a brief visit to England.

* * *

Bertie Boucicault, a handsome and gifted son of that awful dad, tells me he is likely to play here this season. Before leaving England he had offers to play in Jim the Penman and The Magistrate, but rather than leave his good mother to come out here by herself he dutifully threw up both chances. He is said to have inherited plenty of talent—he is certainly a young man of gentle manners and rare intelligence. I think we shall hear of him doing good work before long. What he needs is the right sort of chance. Lester Wallack inclines to this view, for he says young Boucicault is sure to "strike oil."

* * *

Manager Tom MacDonough did not take the broad hints that were given out during Siberia's stay respecting the propriety of his organizing a benefit for poor Bartley Campbell and his family. That seemed to me to be the least he might do, when all the circumstances are taken into consideration. I was over-confident in estimating the promptitude and the nature of Mr. MacDonough's response. I did not know when I suggested such a performance that I was asking the manager to supply the adversary with the sinews of war, simply and solely because war had not then been declared.

* * *

In this connection let me say that if a benefit for Campbell and his family should be organized, Mrs. Agnes Robertson-Boucicault holds herself in readiness to give her services. She is a complete stranger to the Campbells, but she is willing to do more than any of the demented dramatist's whilom friends.

* * *

George Edgar Montgomery sends me the following note, with the request that it be given publicity: "MY DEAR USHER:—Will you let me give you a brief word about my association with the *Theatre*, to which you referred rather vaguely last week? The paper was established and is the property of Dr. Lucius T. Sheffield, an expert dentist and a man of distinction in his profession. Dr. Sheffield has had no experience, beyond his connection with the *Theatre*, in journalism; but he began and has continued his enterprise in good faith. Mr. Deshler Welch was his editor from the start. I was requested to add my name and work for the paper, and I did what I could for it, against serious drawbacks, until recently. I believe that the *Theatre* had a field to itself, and might easily have been successful. If it failed after fair trial, the failure can not be justly credited to Dr. Sheffield, who has been patient and liberal. As to my own retirement from the paper, that is a matter of trivial interest—since its business occupied but a small fraction of my time."

I am glad to note that Montgomery and his late dental associate are once more on amicable terms. Last week it looked as if a crowner's 'quest was among the possibilities; but now things are as smooth and satisfactory as a new-filled molar.

* * *

It is not often that one manager goes outside the pale of honest business rivalry to injure the interests of another, but this I hear is the unprofessional conduct that Mr. Aronson is being subjected to by one of the fraternity. The Erminie company now playing very successfully in the West, is composed of artists that participated in the cast during the first part of the run at the Casino. Exact duplicates by Hoyt of the original scenery are used and the costumes are counterparts of the home production. The chorus is large, the orchestra is increased in every city to the proportions of an operatic band. Nevertheless, the mischievous party to whom reference has been made has been sending paragraphs to the newspapers in the cities where Erminie is given stating that the troupe is an imposition and the representation second-class. I am glad to have the opportunity of notifying my esteemed out of town contemporaries of this practice that they may be forewarned and not prejudiced unjustly against one of the best comic opera organizations on the road.

* * *

Mr. and Mrs. Henry Vandenhoff—esteemed elocutionists—will appear on Tuesday next at Association Hall in a poetic and dramatic recital. Mr. Vandenhoff is a brother of the late George Vandenhoff, the well-known reader and teacher. He bears the highest credentials from the leading colleges and schools of oratory in England. His wife was formerly a distinguished tragedienne. This is to be their first appearance in this country, and I can bespeak for those that attend the recital an evening of enjoyment.

Bartley Campbell at Middletown.

For some weeks past a committee of the Actors' Fund has been quietly making arrangements to remove Bartley Campbell from Bloomingdale to the Asylum at Middletown, New York. The change, it was believed, might be beneficial to the insane dramatist in respect to location, regimen and treatment.

On Tuesday afternoon Edward Aronson and Harrison Grey Fiske, acting for the Fund, accompanied by a keeper, drove out to Bloomingdale, armed with all the papers necessary for the transfer—viz.: the consent of Mrs. Campbell and Mr. John Quinlan, the committee having charge of Mr. Campbell's person and estate, and the commitment papers. The attendants had packed the playwright's trunk and he was waiting. On seeing the Fund's officers he recognized both at once, saying, "There's Aronson—the best of the Aronsons—and Fiske, the editor of THE MIRROR!" His face beamed with delight, and he insisted on throwing his arms around both,

Entering the carriage the party drove rapidly down the Boulevard and thence to the ferry at West Twenty-third street. Mr. Campbell, who looked physically better than when he first entered the Asylum, during several lucid moments inquired after a number of his friends. But he was at other times the subject of a diversified phantasmagoria, his hallucinations taking grotesque but harmless forms. He talked unceasingly of evolution, literature, history, the drama, mixing these subjects up with commonplaces of a trivial character. Even in his disorder the author shows deep traces of his wonderfully comprehensive knowledge of books, plays and historical events. The ride, nevertheless, was a painful experience for his companions, particularly those that had known him in the zenith of his mental powers,

As the carriage passed through the gates of the ferryhouse Mr. Campbell said, in a subdued voice: "Fiske, you'll have to pay my way. I haven't a penny—they've robbed me of everything."

Mrs. Campbell, her sister-in-law and Mr. Campbell's son were in waiting at the ferry to accompany him to Middletown. The party arrived there at six o'clock and were driven through a storm of hail to the asylum. On Wednesday morning the physicians made a thorough examination into his condition. They pronounced his case to be paresis. He is located in very comfortable apartments in an upper floor of the building which is set apart for noisy patients. From the windows a beautiful view is obtained. He will have a personal attendant and everything possible will be done to prolong his life, but the hope of recovery is slight indeed, these cases almost always proving fatal. It is the opinion of Mrs. Campbell that the change from Bloomingdale to Middletown will insure her husband superior care and that he is amid more satisfactory surroundings.

Gossip of the Town.

Jennie Calef is in town arranging for her season.

Harry Wall, the New Haven manager, was circulating about the Square yesterday.

Lillian Ramsden, the well known soubrette, left for Pittsburg yesterday to join the Cole Day company.

M. B. Curtis is playing his fifth week at the Fourteenth Street Theatre, and business still keeps up to high water mark.

Tracy Titus is to have a benefit in Chicago. He has been suffering for some time with lung trouble.

Frank Murtha has prepared five entirely new scenes for Fred Warde's Galba, which comes to the Windsor Theatre in January.

Charles Overton has secured from William Gillette the rights to Held by the Enemy for London and the British provinces.

H. J. Bradshaw, for many years assistant treasurer of the Walnut Street Theatre, Philadelphia, is lying seriously ill in this city.

The recently published reports of differences between Nat C. Goodwin and Lotie Fuller are stated to be without the slightest foundation.

John L. Shine, manager for John Hollingshead, of London, arrived on Tuesday, and is at the Fifth Avenue Hotel.

Helen Bancroft has gone to Baltimore to reappear with Dion Boucicault in The Jilt.

It has been definitely decided that the benefit for the Actors' Fund at the Casino will take place on the afternoon of Thursday, Jan. 6

There are rumors of differences in the McCaull Opera company between the Colonel and DeWolf Hopper and Herndon Morselle

Edward E. Rice is going to send John McKay and a big company out for a brief season in a revised version of Pop.

Charlotte Behrens, late of Harry Miner's Zitka company, replaces Bijou Heron in Clara Morris' company.

Max Loewenthal, Patti's agent, has just received the sad news of his mother's death. He at once left the city to attend the funeral

A report is current that the comic opera of Pippins will follow Turned Up and Those Bells at the Bijou Opera House.

The Trebelli Musin Concert company appears at the Casino next Sunday night. Last night the company appeared at Ottawa, Ont., under the patronage of the Governor-General.

Edgar Fawcett's comic opera, King Arthur, it is understood, is underlined for production in this city in January. The music is by Max Vogrich.

Maud Melville, the daughter of Chief Engineer Melville, of Arctic exploration fame, is studying for light opera, and, it is said, will join Colonel McCaull's forces.

Frank Sanger's seventeen-months old baby, Louis R. Sanger, who has been very ill for over a week with a throat trouble, is recovered.

The Private Secretary company, under the management of M. A. Kennedy, has come to town to idle away a few weeks. It reopens in December.

H. S. Taylor has disposed of his interest in The Little Tycoon to his associate in the enterprise, Manager Brotherton, of the Temple Theatre, Philadelphia.

So great has been the success of Murray and Murphy's Irish Visitors in this city that J. M. Hill will put on the comedy for six weeks at the Union Square Theatre next Summer.

Lurline, the Water Queen, will return to America in a month or two, opening at Tony Pastor's Theatre. Her profits on the other side are said to amount to $40,000 or $50,000.

Nellie Lingard has kindly consented to act with the Bulwer in the performance of Among the Breakers to be given at the Lexington Avenue Opera House on Monday evening, Dec. 13.

The Knights of Malta and St. John will give a reception and ball at Irving Hall shortly, at which M. B. Curtis, H. S. Sanderson and other theatrical gentlemen will officiate as chairmen.

A grand testimonial concert will be given to Henrietta Markstein, the pianiste, at the Windsor Theatre on Sunday, Dec. 26, at which an unusually long and attractive programme will be offered.

Harry Miner denies that he intends to lease his Newark theatre, as has been rumored. He is thoroughly satisfied with the house and the business done therein, and will hold the reins of management yet awhile at least.

Owing to the illness of Lia Farrell on Monday and Tuesday evenings of this week, the part of Poll Stanmore in Little Jack Sheppard was taken by Lulu Tutien, who acquitted herself very creditably.

At the close of his present tour, W. J. Florence will probably be seen as Falstaff in the plays of The Merry Wives of Windsor and Henry IV. at the Star Theatre in this city,

Among the new faces that will be seen in Helen Dauvray's revival of One of Our Girls at the Lyceum Theatre, on Tuesday next, will be Joseph Whiting, J. G. Saville and Frank Rodney.

Agnes Herndon is taking fencing lessons for the purpose of appearing to advantage in A Remarkable Woman, the new play by John M. Morton in which she is to star shortly. One of the features of the drama is a duel scene in the fourth act,

W. J. Scanlan appears at the people's Theatre shortly in Shane-na-Lawn. The young comedian is receiving a handsome sum of money weekly as royalty for his new song, "Gathering the Myrtle with Mary," which has proved as popular as his "Peek-a-Boo."

Robert Fraser and Fred G. Maeder are engaged in writing a burlesque on Erminie, to be called Her Money; or, Little and Big Casino, for Dockstader's Minstrels, as well as two others, Jim the Tinman and The O'Harrigan's; or, Johnnie's Wild.

The handsomely engrossed and framed resolutions recently presented to Past Exalted Grand Ruler H. S. Sanderson by Albany Lodge of Elks No. 49 have been put on exhibition in the lobby of Tony Pastor's Theatre. The engrossing is by F. J. Lawrence, of Albany, and is one of the prettiest designs ever exhibited.

Tony Pastor has had two authors write plays for him of a farcical nature, in which he is to figure as a theatrical manager, and in which a variety performance can be given. Both plays will be rehearsed this week and the one thought most of will be used on the road next season.

The following people appear at Tony Pastor's Theatre next Monday night: Conroy and Thompson, Ed. Foreman and Edith Meredith, Emerson and Reynolds, Rixford Brothers, Gilmore Sisters, Georgie Parker, Lester Howard, Capitola Forrest, E. D. Gooding, Dave Oaks and John Tilla.

Lillian Olcott reappears in this city as Theodora at the Star Theatre Jan 3.

Louise Dickson and her little daughter have been withdrawn from the Wall Street Bandit company and are at liberty.

Edith Barton has left the Bennett-Moulton Opera company, and is taking a needed rest at her home in Charlotte, Mich.

The doll matinees at Tony Pastor's will begin on Tuesday, Dec 14, and a departure will be made in the regular performance during Christmas week by the introduction of a Christmas Pantomime for the children at the matinee and evening performance of the holiday at the Academy of Music.

Owing to the death of her mother, the widow of James W. Lingard, who passed away at her home in Sixteenth street on Monday, Nov. 22, and was buried the following Wednesday, Nellie Lingard has postponed her contemplated trip to London two or three weeks in order to close up the affairs of the estate.

Gilbert and Sullivan's new opera will follow Mantell at the Fifth Avenue Theatre. As far as can be learned, it is not to be called The Khedive; neither does it deal with Oriental subjects. Its idea is to satirize and burlesque the Wagnerian school and the tendency of things theatrical to melodrama. The first act has for its scene a seaport town. The second act occurs in a baronial castle.

Charles Bowser organized the following company to play in Howard Coveny's Dollars and Dimes, which he will shortly put on the road, opening in the Theatre Belknap, Bridgeport, Conn., during Christmas week: Helen Blythe, J. S. Brien, Thomas Seabrooke, Elvia Crox, W. D. Stone and Nellie Pierce.

Bronson Howard's new play for Robson and Crane is to be ready by July next. The character for the stars and the general style of the play has been decided upon. The character for Crane is said to be an elaboration of the part played by J. B. Polk in The Banker's Daughter, while Robson's will be diametrically opposite.

A grand benefit will be given to Cornetist Levy on Sunday, Dec. 12, at the Academy of Music, prior to his departure on a tour of the world. On Dec. 21, inst, Mr. Levy will sail for England in the *Alaska*, opening his season abroad at Gunn's Music Hall in Dublin for one week. His tour will last for two or three years.

Samuel P. Cox, representative of Helen Dauvray, will go to Europe next month, to prepare the way for his star, who goes over with One of Our Girls in May next. Miss Dauvray will return in the following September, and open her next season of twelve weeks on the road at the Boston Park Theatre on Oct. 15 in Bronson Howard's new play.

John E. Green, famous nearly a generation ago as "Mocking-Bird" Green, the minstrel, died in Bellevue Hospital on Tuesday night. He was a member of Duprez and Green's Minstrels, afterward known under many titles, including Duprez and Benedict's, but always retaining the Duprez trade-mark. Mr. Green will be buried by the Actors' Fund.

Violet Cameron and her maid were present at the grave-side when J. R. Simmonds, her treasurer, was buried in the Actors' Fund plot at the Evergreens. The Fund furnishes one carriage for funerals, and this was placed at Miss Cameron's disposal. No others were present to pay a last tribute. Miss Cameron expressed herself as much pleased with poor Simmonds' last resting-place and its surroundings.

The remarkable success of Erminie at the Casino still continues Not the slightest falling off is yet perceptible in the crowds that throng the house nightly since the return of the company. The 200th performance will take place on Tuesday evening, Jan. 4 As this will be the longest run of any operatic production in the history of the Casino, the occasion will be celebrated with unusual *eclat*.

Turned Up will be produced at the Bijou Opera House on Saturday evening, Dec 11, with a cast including Nat C. Goodwin, R. C. Hilliard, Charles Bishop, H. B. Bradley, Charles Coote, J. W. DeWitt, Loie Fuller, Lelia Farrell, Jennie Weathersby, Lillian Alliston and Rose Leighton. Those Bells will also be given, with thirty-four people on the stage, including a chorus of twenty-four.

Atkins Lawrence has secured from W. W. Randall the rights to A Wall Street Bandit, and opened his season in the play at the National Theatre, Washington, on Monday night, under the management of Charles Mac Geachy, with W. D. Turner as agent. The company comprises Atkins Lawrence, Viola Allen, Leslie Allen, C. B. Hawkins, William Richardson, J. H. Farrell, Mrs. Leslie Allen, Cora Macy, Edith Bird, W. L. Denison and Percy Hunting.

Marguerite Fish will make her debut at the Thalia Theatre on Monday evening next in the German comedy, Der Glucks Engel (The Lucky Angel). It was originally intended that her first appearance would occur on Dec 13, but all preparations and rehearsals having been completed, and Manager Clarke expressing an objection to the superstitious thirteen, the above date has been fixed upon. It is probable that, during her engagement at the Thalia, Miss Fish will appear as Yum-Yum in a German Mikado.

*** The CHRISTMAS NUMBER of THE MIRROR will be published on Wednesday, Dec. 15, 1886. Advertisements will not be received later than noon on Saturday, Dec. 11.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Personal: The gentlemen of the Marie Prescott co. were the guests, on Thanksgiving Day, of the Lyons Club, and were entertained at the club parlors.—Your correspondent had the pleasure of meeting Messrs. Arthur McLean and Brigham, and found them to be jolly good fellows. Come again, boys.

OSWEGO.

Academy of Music (J. E. Pierce, manager): Bradshaw and Horning's Hoodman Blind co. gave an excellent performance Nov. 22-3 to light business. Manager Waterman, of this co., reports business good to date. Josephine Cameron pleased fair houses 25-6. Lester and Allen's Minstrels 4; Arthur Rehan's Nancy and Co. 8; Little's World co. ; Murray and Murphy 13; Marie Prescott 16; Edwin Booth 2.

Casino Opera House (W. H. Frable, manager): Kit, the Arkansas Traveller, and The Octoroon were given by Chanfrau and co. to excellent business 23-24, giving satisfaction. N. S. Wood this week.

KINGSTON.

Opera House (C. V. Dubois, manager): Black Crook Nov. 18; fair house; good performance. Rose Coghlan, supported by Frederic de Belleville and a carefully selected co., in School for Scandal 22; good audience and excellent performance. Miss Coghlan's costumes were the finest ever seen here. Amherst College Glee Club 25; light house, owing to stormy night. Those present were delighted. Siberia to a fair sized and appreciative audience 27.

ROME.

Opera House (W. S. Sink, manager): Marie Prescott in Ingomar Nov. 23 to good house, despite very unpleasant weather. The Prescott co. gave a fine entertainment, which was highly enjoyed by a select audience. The Mexican Typical Orchestra gave very fine concerts afternoon and evening 25. Four Emeralds co. 9-11.

YONKERS.

Music Hall (John Bright, manager): The Silver King 22 to crowded house. Performance first-class and the audience well pleased.

GLOVERSVILLE.

Opera House (A. J. Kasson, manager): Crossen's Banker's Daughter played to good business Nov. 24. Black Crook 3. Full sets of new scenery ordered for the house and work began.

AMSTERDAM.

Opera House (A. Z. Neff, manager): Whitmore and Clark's Minstrels Nov. 23; fair business. The co., though small, gave an admirable performance. Crossen's Banker's Daughter 25; immense business, despite blinding snowstorm. Delightful representation of that excellent play. Black Crook 2.

NEWBURG.

Opera House (Col. Dickey, manager): Silver King Nov. 23; light business; excellent satisfaction. Mora Comedy co. week of 29.

CANANDAIGUA.

Grand Opera House (S. Kingsbury, manager): The Private Secretary, with M. A. Kennedy and Frank Tannehill, Jr., in the leads, did an excellent business 22. Chanfrau in Kit 26. Hoodman Blind 7.

SENECA FALLS.

Daniel's Opera House (Milton Hoag, manager): Crossen's Banker's Daughter 23; good house. The co. is not strong, but gave fair satisfaction.

BROCKPORT.

Opera House (G. R. Ward, manager): George C. Miln, Nov. 20, gave an excellent performance of Fool's Revenge to fair but exceedingly well pleased audience. Duprez and Benedict's Minstrels 27; very poor performance to a small house.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): Pat Rooney exhibited his Wardrobe before a large and uproarious audience Nov. 22. Rooney is very popular with a certain class of our amusement lovers, and is always sure of a full house. The Private Secretary came with all his "goods and chattels" 24, and, "do you kno-o-w," it was the finest comedy that has been seen upon our boards this season—and, I might add with equal truth, for several preceding seasons. The large audience were delighted. Could have played to increased business the following night.

Alcazar Opera House (B. de R. Clemons, manager): Lloyd's Comedy and Specialty co. opened a week's engagement 25. Good business thus far.

AUBURN.

Academy of Music (E. J. Matson, manager): Crossen's Banker's Daughter co. 22; fair sized but not well-pleased audience. Chanfrau 25; two performances of Kit to good attendance. Play well received.

ELMIRA.

Madison Avenue Theatre (W. C. Smith, manager): The Private Secretary drew only fairly Nov. 23. Frank Tannehill, Jr., and M. A. Kennedy made hits. Pat Rooney's co. in Pat's Wardrobe, a silly though funny skit, gave two performances Thanksgiving to big business.

Opera House (W. E. Bardwell, manager): Fred. Warde and his excellent co. 26-7. Richelieu, Lady of Lyons and Virginius were given to large and enthusiastic audiences. The press and public were vociferous in their praises of the star, and he deserved it all.

BINGHAMTON.

Opera House (I. P. E. Clark, manager): Nov. 22-23 Frederick Warde, the talented tragedian, in Virginius and Richelieu, to good and very enthusiastic audiences. Harrigan's Hibernian Tourists 25 to small business; stormy weather. Pat Rooney appeared in Pat's Wardrobe 27; good business.

SALAMANCA.

Opera House (Hudson Ansley, manager): Mattie Vickers, supported by Charles S. Rogers and a good co., in Cherub 26. Miss Vickers as Cherub and Mr. Rogers as Gilly did very nicely. Miss Vickers is a favorite here, and always draws good houses. Marie Prescott 4.

Items: Our house is now heated and will soon be lighted by natural gas. Seventy-five new opera-chairs were occupied by a part of the Mattie Vickers audience.

LOCKPORT.

Opera House (John Hodge, manager): Nov. 27, Marie Prescott as Parthenia in Ingomar to a good business. Star well received; support good.

JAMESTOWN.

Opera House (A. E. Allen, manager): Rhea Nov. 22; good business. Ranch King 27; good performance to fair audiences.

MATTEAWAN.

Dibble Opera House: Eli Wheatfield, Harry Clark in Chestnuts and Williams' Jollities all have done good business. Every attraction has paid well since the house opened.

PORT JERVIS.

Opera House (George Lea, manager): Harrigan's Hibernian co. had a full house Nov. 22. Ida Lewis filled out the week, giving great satisfaction to crowded houses. Janish was booked for 1, but cancelled after Mr. Lea had begun advertising.

NORTH CAROLINA.

RALEIGH.

Tucker Hall (J. F. and J. P. Ferrall, proprietors): The Acme Casino Opera co. arrived Nov. 22 in a precarious condition, and played four nights to light business at cheap prices. Fair performances of The Chimes of Normandy, The Mikado and Pinafore. If weather had been any way favorable would have drawn paying houses. McIntyre and Heath's Minstrels came 26; big business.

Items: The Casino co.'s baggage and receipts for last performance were attached for board and printing bills. They succeeded in making arrangements to get baggage and went on their way to Durham, N. C., merrily singing, "Oh give me back my trunk!"—McIntyre and Heath didn't arrive in the city until about one hour before the performance was to begin, which prevented the street parade. This hurt the business.

HENDERSON.

Burwell Hall: Acme Opera co. in The Mikado Nov. 2. Big business for a Saturday night. Lillian Lawrence was charming as Yum-Yum. A. J. Johnson and W. F. Ryan as Ko-Ko and Pooh Bah, respectively, were excellent. In Nanki-Poo Harry Nelson revealed a sweet tenor voice. The co. is a good one all through and the audience felt pleased.

OHIO.

DAYTON.

The Grand (Reist and Dickson, managers): Annie Pixley and a co. of unusual strength in Gunter's new comedy-drama, The Deacon's Daughter, 1-3, to a large and highly pleased audience. Several years had elapsed since Miss Pixley appeared here. Suffice it to state that she resumed her M'liss popularity, and is as sprightly and captivating as ever. The co. is indeed a feature. With disparagement to none, mention should be made of the Deacon of M. C. Daly. Tony Denier's H. D. drew large audiences 20. The event of the season, and I may say of many seasons past, was the appearance of Margaret Mather, 24, in Romeo and Juliet. A more fashionable or brilliant audience has never assembled in this theatre. As the fair Italian maiden Miss Mather made a favorable and lasting impression and won a place in the admiration of Daytonians that many might envy and few attain. The support was beyond criticism. Frederick Paulding made a handsome Romeo. Milnes Levick as Mercutio and Harry Eytinge as the stern father could not have been improved. The rest of the co. were far above the average. The scenery was simply grand, and I doubt if we shall ever look upon its equal again. John T. Raymond 24; splendid business. The Woman Hater was presented, giving the Colonel ample opportunity to display his ability. Co. good. J. K. Emmet in Fritz, 25 and matinee, standing room only. We never tire of Fritz. He is as handsome and graceful as of yore—the same smiling face and pearly teeth and singing as sweetly as ever. There is but one Emmet. Co. as usual—only fair. The music-loving citizens greeted Mme. Rive-King 26, and were more than delighted by her wonderful execution on the piano. Belle Ralston, Prof. H. E. Turpin and Herman Braun, of this city, assisted.

Cues: Maude Granger and co., while en route to Milwaukee, stopped over 22 and rehearsed the new play, The Prima Donna. J. K. Tillotson (the author), of Toledo, directed.—Harry Eytinge, of the Mather co., called on his many friends while here. Mr. Eytinge was manager of our last stock co., which held the boards in 1876-7.—Maude Granger played at the Soldiers' Home, 23, to a packed house.—The Elks are progressing rapidly—in fact, so much so, that two different "lists" attempted to obtain the much desired charter. As a city can have but one lodge, why, the two would-be firsts will undoubtedly come together.

COLUMBUS.

The past week has been the most successful of the season. At the Metropolitan, Evangeline in all its splendor drew well the first three nights, and Raymond as Colonel Sellers, For Congress, The Woman Hater and The Magistrate did the same the last half of the week.

At the Grand J. J. Dowling and Sadie Hasson in Never Say Die and Nobody's Claim have played to splendid business. The supporting co. is good. This week, George C. Boniface in Streets of New York.

Business at Schneider's continues to be about as big as the house will hold.

Items: Frank Comstock, manager of Crocker's Horses was called home this week by the death of one of his children.—The Thanksgiving matinee at the Grand was the largest on record, 1,200 gallery tickets being sold.—Little Harry Blaney is appearing in the surrounding towns under the management of J. W. Ranny. He will go on the road next season with Railroad Tickets.—Sam Dessener is said to be organizing a Female Minstrel co. to take the road soon. The title of the co. will Georgie Melnotte's Female Jockey Minstrels.

URBANA.

Opera House (P. R. Bennett, Jr., manager): Amy Gordon's Opera co., Nov. 22-6. Repertoire: Giroflé-Girofla, Fra Diavolo, Grand Duchess, The Mikado and La Perichole. Fair house and good performances. Amy Gordon and W. A. Morgan were the favorites.

Chips: Jules Grau, manager above co., says he "would rather miss his meals than THE MIRROR."—P. R. Bennett has ceased his Urbana *Evening Journal*.—I give the following pointer to my fellow correspondents in the Urbana *Daily Citizen*: "THE NEW YORK MIRROR, the leading amusement paper in America, will issue its annual Christmas Number Dec. 15. This number, which will be the finest ever issued, will contain original contributions by eminent writers. It will be illustrated by leading New York artists. The cover, containing a handsome frontispiece, will be printed in colors. Owing to its being a double number the price will be twenty cents. Those wishing a copy of this interesting MIRROR will please leave their orders at Helps' news-stand."

FINDLAY.

One of the Bravest 20; large and well-pleased house. Charles C. McCarthy, as Hop Wah, the Chinaman, and William Cronin as the "Irish Widdy," bagged the honors. The fire scene was a marvel of stage mechanism and won a recall. Owing to numerous counter-attractions, Le Clair and Russell in A Practical Joke were not greeted with the house they so richly merited 24; they have the call, however, and the latch-string is always out to them. Peter Rice, the urbane manager, won hosts of admirers on his first visit to the Gas-opolis.

Items: Colonel Rogers has added the Grand Opera, Van Wert, O., to his circuit, and has his eye on two more houses in this vicinity. He contemplates a general overhauling of the Davis at the end of present season. Amy Gordon Opera co. 3-4.

NEWARK.

Opera House (Scott and La Schelle, managers): Frances Bishop was liberally patronized 22-3. Muggs' Landing was given the first night, and Herbert Winslow's comedy, Dot, the Harum-Scarum, was produced for the first time on any stage the second. The new play caught on immensely, and Miss Bishop in the title role will undoubtedly score a success. The scene of the play lies in and near New York, and is changed back and forth from the Five Points to a fashionable residence in Hoboken. The play will stand considerable pruning and polishing. Leonzo Brothers co. to fair business 25-7.

Music Hall (J. H. Miller, manager): Lizzie Evans produced Seasands 23, for the first time before a Newark audience. Everybody well pleased. Gambler's Wife co. 24-6, to fair business. Charles H. Clark's co. gave the time-worn temperance play. Ten Nights in a Bar-room 26; best production of this drama ever given here.

Items: Lizzie Evans was the guest of Mr. John Keene while in the city. She has many warm friends here. Frances Bishop and Lizzie Evans crossed swords 23d, and Miss Bishop got the larger house by reducing her prices to ten, twenty and thirty cents. Our city is being deluged with theatricals at present. I would suggest that a little more co-operation between the managers would be beneficial to all.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): Gilmore's Band Nov. 21; large audience; highly pleased. Letitia Fritch's solos were excellently rendered. Moore and Vivian 22; very poor business. Richard Mansfield and an excellent co. in Prince Karl 25; large houses. Mr. Mansfield is a versatile comedian. Emma Sheridan as the rich young American widow was most charming.

Black's Opera House (Samuel Waldman, manager): Maude Granger and a good co. in Lynwood 25-6; good business. Miss Granger is a fine emotional actress, and in this play has opportunities to display her abilities.

Items: Adams and Coburn's Dime Museum did not open Nov. 21, as stated in my last letter, the managers deeming it inexpedient; but will open 29. J. K. Tillotson, author of Lynwood, was in the city 24-6. The manager of the Grand Opera House has kindly consented to give the house free on New Year's day for a benefit performance for the local lodge of Elks, No. 51.

UPPER SANDUSKY.

Opera House (John W. Lime, manager): J. W. Carner's Dramatic co. Nov. 24-5 in Monte Cristo and Two Orphans. Good co., but business light. Graham Earle Dramatic co. 29, week. Scant prices.

BUCYRUS.

Opera House (Otto Vollrath, manager): The Meigs Sisters (vocal quartette) entertained a packed house Nov. 26.

Item: The Graham Earle co. had good houses at the People's during week ending 27. Ten and twenty cents ruled the box-office.

MASSILLON.

Opera House (J. V. R. Skinner, manager:) Lester and Allen's Minstrels did a good business Nov. 24, but gave a poor performance. The last half of the programme was exceedingly thin. Le Grand, in Fred Marsden's Patent Rights, and with a "real locomotive," played to a good house 27.

TOLEDO.

Wheeler's Opera House (S. W. Brady, manager): Margaret Mather in The Honeymoon had a big house Nov. 22. We all liked Miss Mather, but were disappointed in the play. The Adamless Eden drew but a slim house 23. The Bloodgood comb. drew fairly 24-5. This co. includes a number of first-class specialty people, and the entertainment was neat and refined.

People's: Enthusiastic audiences have nightly bathed themselves in tears in witnessing the struggle of Job Armroyd to recover his faithless wife. Lost in London, with Newton Beers as Job, drew large houses.

SANDUSKY.

Biemiller's Opera House (Frohman and Ilg, managers): Le Clair and Russell's Practical Joke 25; fair business. T. J. Farron 26; good house. Mr. Farron is a favorite here, as was shown by the hearty and enthusiastic greeting. Oliver Byron 3.

CANTON.

Opera House (Louis Schaefer, manager): The spectacular play of Youth was produced for the first time in our city 22; very appreciative audience, but not as large as the merits of the play or co. deserved. This can be accounted for to a certain extent by bad weather. The co. was good and the respective parts all well taken. Margaret Mather and her excellent co. presented The Honeymoon to a large audience composed of the elite of the city 27. Miss Mather as Juliana captured the audience at the beginning and made a lasting impression. The cast of characters was perfect, particularly the Duke of Milnes Levick and Roland of Frederick Paulding.

MANSFIELD.

Miller's Opera House (Miller and Dittenhoefer, managers): One of the best comedies ever seen in our city is A Practical Joke, by Le Clair and Russell. The entire co. are good singers. The impersonations and make-up of Leclair won him a recall after every act. Small audience. Louise Litta 2; Soap Bubble 3; Only a Farmer's Daughter 6; Night Owls 8.

Item: Mansfield Lodge, No. 56, B. P. O. E., was instituted 22, under most favorable auspices. The lodge starts with eighty-five charter members. A banquet was given in the evening, at which over one hundred visiting and local members participated. Much credit is due Manager A. E. Dittenhoefer, who worked hard to make the affair a success.

WAPAKONETA.

Timmermeister's Opera House (George E. Rogers, manager): Lester and Allen's Minstrels 24; full house.

STEUBENVILLE.

Opera House (Roseman Gardner, manager): Waite's Comedy co. 22, four nights; good business. Margaret Mather 29 in The Honeymoon; most select audience of the season; rare dramatic treat. Melville Sisters 29, week; Waite's Comedy co. 6, week.

MOUNT VERNON.

Woodward Opera House (L. G. Hunt, manager): Lizzie Evans failed to do her usual large business 24. An advance in prices (seventy-five cents) and playing Fogg's Ferry did it. Receipts $136. Miss Evans shows improvement in her singing and dancing. She received one call before the curtain at the close of Act III. Le Clair and Russell amused a large audience with A Practical Joke 27. Comedy received with rounds of applause. Pat Rooney 1; Callen and Haley's Minstrels 7.

NORWALK.

Whittlesey Opera House (S. S. Levy, manager): Le Grand's Patent Right co. played to good houses Nov. 23-4. The co. is a good one and was well received. The [illegible] was the finest realistic scene ever seen here. Mr. Le Grand sends his regards to THE MIRROR.

PENNSYLVANIA.

ALLENTOWN.

Academy of Music (B. J. Hagenbush, manager): Kitty Rhoads, week of 22, presenting Pygmalion and Galatea, Divorce, New Magdalene, Miss, Engaged and Peck's Bad Boy, to average good business.

Music Hall (Elwood Newhard, manager): A Night Off 25; full house. One of the most amusing comedies presented here this season. Charles A. Gardner as Karl the Peddler 26; fair sized audience. Mr. Gardner is a clever comedian; acts and sings well. This week, Louisa Arnot.

Change: Last Saturday G. C. Aschbach retired from the management of Music Hall. He will probably confine himself solely to his music business. Elwood Newhard, treasurer and assistant manager under Mr. Aschbach, is his successor, and with his experience in amusement matters will make an efficient manager. He is well known and a popular young man, not only at home, but among the profession, and his large acquaintance will prove valuable. It is the new manager's intentions to play nothing but standard attractions, limiting them to two a week. Mr. Newhard has the best wishes of his large circle of friends.

WARREN.

Library Hall (Wagner and Ries, managers): Mattie Vickers presented Cherub before a large and select audience 25. Company good. Private Secretary drew a fair house 26; performance very enjoyable.

POTTSVILLE.

Academy of Music (W. W. Mortimer, manager): Gus Williams Nov. 24; poor but enthusiastic house. Michael Strogoff, 27; good house; performance first-class. Hot Water, 2; Aaron Woodhull, 4; Across the Atlantic, 8; Camilla Urso, 13; Ida Lewis, 20, for a week.

BUTLER.

Opera House (I. J. McCandless, manager): T. J. Farron in A Soap Bubble Nov. 23; one of the largest houses of the season. Blind Tom appeared at the skating rink 23; very poor house. The entertainment was good of its kind.

BEAVER FALLS.

Sixth Avenue Theatre (C. W. Rohrkaste, manager). J. K. Emmet appeared in Fritz, Our Cousin German, Nov. 27; largest house of season; everything applauded. Chispa Dec. 1. LeClair and Russell 9. United Operatic Minstrels 16.

Opera House; Mattie Vickers gave good performance 22; fair sized audience.

WILLIAMSPORT.

Academy of Music (William G. Elliot, proprietor): Michael Strogoff Nov. 24-5 good business. Audience very enthusiastic. Messrs. Cossar, Suptill, Locke and Robertson, and Misses Rush and Arnold, made a good many friends. A splendid performance all through. Manager Andrews became a great favorite with our people.

NEW CASTLE.

Allen's Opera House (W. F. Loftus, manager): Ida Siddons Nov. 20; fair house. Did not please very well. Mattie Vickers in Cherub 23; good business. Miss Vickers as Cherub and Charles S. Rogers as Septimus W. Gill kept the audience in a good humor. Marie Prescott 7.

ERIE.

Park Opera House (John P. Hill, manager): Hall-Bloodgood Specialty co. played to a large house 22. Hardie Von Leer co. played three nights and matinee, presenting A Brave Woman on Thanksgiving afternoon to a good house, and evening to the largest house of the season. East Lynne 26, Our Boys and Corsican Brothers 27, to good houses. Oliver Byron Dec. 2.

TITUSVILLE.

Emery Opera House (Emery and Lake, managers): Only a Farmer's Daughter 23; good business. Wilbur Opera co. 3; Abbey's Uncle Tom 8; Night Off 14.

PITTSTON.

Music Hall (W. D. Evans, manager): Gus Williams in Oh, What a Night! 23; fair house. Louise Arnot 6, week.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Condemned to Death 4; at cheap prices; large houses. Charles A. Gardner in Karl the Peddler 25 (Thanksgiving night) to a packed house. Play and rendition of it highly satisfactory. Louise Litta in Chispa 26; light business.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Gus Williams in Oh, What a Night! Nov. 22; fair business. Rehan's co. in Nancy and Co. 24-5, with matinee; good houses and great satisfaction. Atkinson's co. in Aphrodite 27; fair business.

SHARON.

Opera House (P. F. Davis, manager): Gardner's Only a Farmer's Daughter Nov. 26-7, to largest business of the season. The play gave the greatest satisfaction. Specially worthy of mention was Miss Abbott, whose conception of Lizzie Stark and Madame Laurent was fine. Misses Davis and Laurance were also frequently applauded.

READING.

New Academy of Music (John D. Mishler, manager): Charles A. Gardner in Karl the Peddler Nov. 24; fair house. Gus Williams gave two performances 25—Capt. Mishler and Keppler's Fortune—to good business. Nov. 26-7. Nancy and Co. was produced by Arthur Rehan's co., to good houses, 26-7. The performance gave general satisfaction. Herne's Minute Men 1-2; Mikado, Templeton's Opera co., 4; Haverly's Minstrels 6.

Grand Opera House (George M. Miller, manager): Louise Rial co. in Fortune's Fool 22-3; fair audiences; gave good performances. Goldie, Topack and Steele, 24-7, drew large houses and gave first class performances. Corinne Opera co. 2-3. Floy Crowell 6, week.

ALTOONA.

Altoona Opera House (Marriott and Krider, manager): Howorth's Hibernica Nov. 25; packed house; all well pleased.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Aphrodite Nov. 25; fair house. Charles A. Gardner in Karl the Peddler 27; good house.

SHENANDOAH.

Ferguson's Theatre: Lillie Hinton closed a week's engagement 27. Among the plays presented were An Unequal Match, Fun at Saratoga, Little Barefoot, M. P. and Love Chase.

RHODE ISLAND.

PROVIDENCE.

Grand Opera House (W. H. Low, proprietor): Last Monday evening, I suppose, will be called the event of the season, the occasion being the appearance of Wilson Barrett in Hamlet. His conception of the character is so different in every respect from what one is used to seeing that at times one wonders if one is listening to Hamlet or Barrett. The Ophelia of Miss Eastlake was very good, but we have seen many much better. On Tuesday evening The Color Sergeant, A Clerical Error and Chatterton were given, and in these productions the co. was seen to much better advantage. The attendance was large. Mr. Barrett and Miss Eastlake were called before the curtain several times. Wednesday night and rest of the week a Madison Square co. presented Called Back before good houses, especially Thanksgiving afternoon and evening.

Providence Opera House (Robert Morrow, manager): The past week has been a great treat to our theatre-going people, and they have appreciated it by filling the house nightly to see the well-known play of Forget-Me-Not with Miss Genevieve Ward and one of the best supporting cos. seen here this season. Thursday two performances were given, and the sign "standing room only" was hung out for both. Friday evening, for the first time here, The Queen's Favorite was given, and from all appearances was enjoyed as much as the former piece. W. H. Vernon shares the honors with Miss Ward, and is worthy of them, as he is one of the most easy and finished actors seen here in many a day. Saturday evening Nance Oldfield and the comedy of His Last Legs were given before a large audience. J. B. Polk 2-4; week of 6 Eben Plympton in Jack.

Theatre Comique: Arrivals for the week—The five Pavanills, the Seamole Brothers, Leslie and Hardman, Alice Gleason, Thomas Le Mack, Capitola Forrest and Billy Bryant.

Westminster Musee: Arrivals are: The Olympian Quartette, Stickney, Kittie Bingham, John and Lottie Burton, Henry and Cassie Wilmot, The Parker Twins, Fred. Mercer, Burns and Munroe, Dot Pullman and Prof. Everett remain another week.

SOUTH CAROLINA.

CHARLESTON.

Academy of Music (John E. Owens, manager): The Devil's Auction played to large houses Nov. 22-3. The co. is considerably strengthened in quality, quantity and new scenery. Mattinetti's Toby is even better than Dylion's of last season. Kate Castleton's Crazy Patch 26-7 is decidedly the best play of the kind we have seen this season, and created as much genuine fun interspersed with popular airs as could be well squeezed into a two-hour-and-a-half farce-comedy. Miss Castleton, Eddie Girard, Harry Phillips, H. V. Donnelly and Arthur Bell, an old favorite, were credited with an equal share of applause.

Personal: Will S. Marion, who will appear as leading support to Louise Rial in his own play, Fortune's Fool, should and doubtless will receive a rousing welcome on his first appearance as a professional in his native city.

TENNESSEE.

MEMPHIS.

New Memphis Theatre (Joseph Brooks, manager): The Abbott Opera co. appeared Nov. 22-7 in a round of operas that packed the house from pit to dome at each performance. At this week, Salsbury's Troubadours.

People's Theatre: Morton and Cassidy's Minstrels to fair business; performance satisfactory.

Masonic: Many new attractions this week. In the theatre department a creditable stage performance is given. Business continues good.

NASHVILLE.

Masonic Theatre (T. O. Wilson, manager): Effie Ellsler in Woman Against Woman with good support appeared 25-6.

Grand Opera House (W. T. Johnson, manager): Flora Moore in A Bunch of Keys played a very successful engagement of three nights and two matinees to crowded houses.

Items: The recent employes of the Park Theatre (a variety house) being in destitute circumstances by the abrupt departure of Charles E. Redmond and his brother, have had free use of the house for three nights to enable them to raise sufficient funds to get away.

CHATTANOOGA.

Kate Forsyth and co. presented Marcelle to a fair but appreciative audience Nov. 22. House would have been packed had the weather been favorable. Manager Albert deserves especial praise for the manner in which he filled the house 23. Effie Ellsler was booked for that night, and would have met a much smaller audience than the one of the night previous, had not Manager Albert sent out about 1,500 postal cards guaranteeing those that would brave the inclement weather a performance that would repay them for coming. The result was very gratifying. Never did a better-pleased audience leave the house. The Jolly Pathfinders were here 25-6 to full houses. Baird's Minstrels 2.

COLUMBIA.

Grand Opera House (Ed. F. Hendley, manager): Return engagement of Robert Downing as Spartacus in The Gladiator to a comfortable house which was composed of the elite of the city.

TEXAS.

GALVESTON.

Tremont Opera House (H. Greenwall and Son, managers): Though money may not have been lost, very little was realized on the Louise Balfe engagement Nov. 22-4. The attendance was by no means commensurate with the excellence of the performance. Miss Balfe, unknown to our public, has made many friends of all who witnessed her rendition of the difficult, trying role of Dagmar, a character strong in itself, but made doubly so by the careful artiste. A future visit will demonstrate the favorable impression left here. Louis N. Glover, leading support, as Colonel Stanley, is effective. Remainder of the co. range from fair to worse.

Items: Manager Erlanger (another great friend of THE MIRROR); I have yet to meet one who is not, though not gratified at the result of his stars engagement, does not feel discouraged, but says we will see her again.—The covering, with neat and attractive material, of the arms, backs and seats of the down stairs chairs in the Opera House is hailed with delight by the patrons. Another improvement, a new heating apparatus.—Applications, and numbers of them, are coming in daily, not alone from residents, but from the interior, for seats for the Patti performance; but all have been refused, though in some instances premiums have been offered, as sale of seats will not begin till Dec. 13—ten days before the event. Scale of prices, $10, $6, $5 and $2.50.—Retribution, the new play by Mr. Brann, an editorial writer of this city, was given its first public airing last week. It has many strong points in its favor, which its amateur rendition marred, and a few blemishes, which the same handling intensified—with some redressing it may make its mark as a sensational drama.

TEXARKANA.

Ghio's Opera House (J. E. manager): Stranglers of Paris 19; large and appreciative audience. Florence Bindley in A Heroine in Rags 22; fair house.

PARIS.

Babcock Opera House. Two Johns 19, and Florence Bindley 20. Good houses for both, and everybody well pleased.

MARSHALL.

Opera House (James Johnson, manager): Milton Nobles' co. in Love and Law 23; very large audience. General satisfaction.

SHERMAN.

Opera House (C. W. Batsell, manager) Nov. 18, Florence Bindley played to a very good house—for Sherman—and gave universal satisfaction. Her dancing was particularly admired. The house will be closed until 8, when Louise Balfe will appear. Lights o' London 9.

VERMONT.

RUTLAND.

Opera House (A. W. Higgins, manager): Frank Jones as Si Perkins 22; large audience. John Thompson drew a fair audience 25; storm.

BURLINGTON.

Howard Opera House (W. K. Walker, manager): Louis James in Virginius 22; large and fashionable audience. Mr. James and Miss Wainwright were lavishly applauded and responded to several curtain-calls. Jones-Montague co. in Si Perkins 25; packed house. Performance good. Minnie Hauk 2; May Fortescue 6.

VIRGINIA.

RICHMOND.

Theatre (Mrs. William T. Powell, manageress): Louise Rial in Will S. Marion's Fortune's Fool to good houses 25-7. Kate Castleton 2-4.

Academy of Music (J. K. Strasburger, lessee): Belle Gilbert and J. H. Huntley in Young Mrs. Winthrop 1-5. The Electric Minstrels had good business last week.

LYNCHBURG.

Opera House (Simpson and Dawson, managers): McIntyre and Heath's Minstrels 26; large and enthusiastic audience.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): Lizzie Evans, supported by a good co., appeared Nov. 25-7, giving five performances to large business, her audiences on Thanksgiving day being the largest ever seen in the house.

Grand Opera House (H. J. Klunk, manager): Last week Tessie Deagle appeared in Lone Pine and Flip to fair business, except the opening night and Thanksgiving day, when she had good houses. Williams Jollities 6-8; Al. G. Field's Operatic Minstrels 9.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): Under the Lash was presented Nov. 24 to small house. Mr. Leonard, whose face is familiar here, was the best comedian in co. Danger (the dog) does his part very well, and scored the principal applause. Bella Moore in Pygmalion and Galatea, Thanksgiving matinee, and The Danites in the evening, to crowded houses. Miss Moore as Galatea is very good, and Frank Hening's Pygmalion is splendid. We do not wish to flatter him because he is a West Virginia boy, but speak from his acting.

Stage. Manager Van Winkle has promoted Ed. Burke to the position of stage manager.

WISCONSIN.

MILWAUKEE.

The Triple Alliance made its first bow to the public at the Grand Opera House 21. The pantomime of Tom the Piper's Son, differs from other pantomimes only in being a little worse than usual, and the All Star Specialty co. differs from other specialty cos. in about the same way. One in particular, the Dutch act of Lew Carroll, might be cut out altogether, owing to objectionable features. The leap for life of St. Belmo is well done. The aerial acting of Leon and Maynard is good. Mr. Leon was injured at the matinee performance 21, but recovered by the next night. The co. had not had sufficient rehearsals, which may account to some extent, for the wretchedness of the performance. On the 25th Keep It Dark opened for four nights. It contains no merit whatever but seems to please to a certain extent. The singing is quite well done. Business fair. Week of 29, Aimee.

When McCaull's Opera co. appeared here last season in The Black Hussar and Fledermaus, it made a distinct hit, and the announcement of its engagement this season was hailed with delight. But it was ill timed. The co. visiting us now is inferior in every way. Will Gaillard, Francis Gaillard, and Charles Plunkett are worthy of praise for their efforts. Kitty Cheatham has a harsh, metallic voice, which is far from pleasant. At the matinee performance of Falka, 27, aside from the five young lady soldiers comprising Col. Folbach's body-guard, there were just four chorus girls. Business, however, was quite good. The public expected Bertha Ricci, Lilly Post, Marie Jansen, Mathilde Cottrelly and De Wolf Hopper, and many unfavorable comments are made.

At the People's the Rentz-Santley co. has been playing week 21 to big business. The co. gave the best variety show we have seen in some time, all of the specialties being good. The Vanishing Lady is made a feature, and is very cleverly done.

The People's future is still uncertain. Several good managers are after it, but up to date nothing has been settled definitely. In Seward Hamilton's hands the place has done well, and it is to be hoped he will continue in the management. Closed this week.

Under the Gaslight was the Thanksgiving attraction at the Palace, and the piece was unusually well presented. The co. is strong, and scenery and properties very fine. The Messenger from Jarvis Section will be presented at the Palace 1-4, having been thrown out of a date by the closing of the People's.

BELOIT.

Goodwin Opera House (Howard and Wilson, managers): Nov. 23, Silver Spur to a small house; bad weather.

CANADA.

MONTREAL.

Academy of Music (Henry Thomas, manager): Charlie Verner supported by Annie Lewis filled the week to good audiences, presenting Shamrock Grove. This week, Hoodman Blind.

Theatre Royal (Sparrow and Jacobs, managers): A Prisoner for Life was the bill all week and drew good houses. This week The World.

HAMILTON.

Grand Opera House (P. Reche, manager): As is the case with all one-night towns we have a feast one week and a famine the next. After Rhea, Janauschek and Mantell, we have only had the Schubert Quartette; but what lacked in quantity was fully made up by the excellence of the party. Australian Novelty co. 29, week.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

ALSBERG-MORRISON CO.: Omaha, Neb., 30-Dec. 2, Lincoln 3-4.

ADELAIDE MOORE: Omaha, Neb., 2, Council Bluffs, Ia., 3-4, Sioux City 5-6, Atchison, Kas., 8.

ARTHUR REHAN'S CO.: Brooklyn 29, week, Oswego, N. Y., 8.

ALONE IN LONDON CO.: Louisville 29 week, Zanesville, O., Dec. 6, Wheeling, W. Va., 7-8, Youngstown, O., 9, Akron 10, Erie, Pa., 11, Toronto 13, week.

AIMEE: Chicago 29, week, Omaha, Neb., 6, Grand Island 7, Laramie, W. T., 8, Cheyenne 9, Salt Lake 10, San Francisco 13, four weeks.

ANNIE PIXLEY: N. Y. City 29, week, Pittsburg 6, week.

AARON WOODHULL: Columbia, Pa., 2, Marietta 3, Pottsville 4.

AGNES WALLACE-VILLA: Allentown, Pa., 6, week.

ATKINSON-COOK CO.: Portland, Me., 29, week.

APHRODITE CO.: Orange, N. J., 2, Yonkers, N. Y., 3, Tarrytown 4, Newburg 6, Poughkeepsie 7, Catskill 8, Hudson 9.

ALMY LE GRAND: Milwaukee 2-4.

ABBEY'S UNCLE TOM CO.: Titusville, Pa., 8, Franklin 10.

ANNIE WINTER'S CO.: Tamaqua, Pa., 29, week.

ADAMS COMB.: Clarence, Mo., 29, week, Kirksville, Dec. 6, week, Edina 13, week.

BLACKMAIL CO.: Troy 29, week, Syracuse Dec. 6 week.

BLACK FLAG CO.: Buffalo 29, week, Montreal Dec. 6, week, Toronto 13, week.

BARRY AND FAY: Elizabeth, N. J., 4, Richmond, Va., 6-8, Lynchburg 9, Danville 10, Raleigh, N. C., 11, Charlotte 13, Columbia, S. C., 14, Charleston 15-16.

BUNCH OF KEYS (Flora Moore): New Orleans 29, week, Vicksburg, Miss., Dec. 6, Pine Bluff, Ark., 7, Hot Springs 8-9, Little Rock 10-11.

BENEDICT'S MONTE CRISTO CO.: Frankfort, Ky., 2, Harrodsburg 3.

BUNCH OF KEYS CO.: Newark 29, week.

BOARDING-HOUSE CO.: Evansville, Ind., 29, week.

BOUND TO SUCCEED CO.: Fulton, Mo., 2, Jefferson City 3, Alton, Ill., 4, Belleville 5.

BASYE DRAMATIC CO.: Danville, Ill., 2-4, Mattoon 6-8, Urbana 9-11.

BOY TRAMP CO.: Rochester 29, week.

BALDWIN THEATRE CO.: Madison, Ind., 29, week.

CLARA MORRIS: St. Louis 29, week, Des Moines, Ia., 7-8.

C. A. GARDNER (Karl): Boston 6, week.

C. ERIN VERNER: Hamilton, O., 6-7.

CONDEMNED TO DEATH: Wheeling, W. Va., Dec. 1-3.

CHANFRAU: Tyrone, Pa., 2, Newcastle 3, Youngstown, O., 4.

CLIO: Denver 29, week, Leadville 6-8, Pueblo 9-10; Colorado Springs 11, Topeka, Kas., 13-14, Lawrence 15.

CROSSEN'S BANKER'S DAUGHTER CO.: Brooklyn 29, week.

CORA VAN TASSEL: Danville, Va., 29, week, Portsmouth 6, week.

C. W. BARRY: Brooklyn, E. D., 29, week.

COMPSTON DRAMATIC CO.: Alliance, O., 29, week.

DION BOUCICAULT: Baltimore 29, week, Philadelphia 6, week.

DALYS' VACATION CO.: Reno, Nev., 4, Laramie, W. T., 7, St. Joseph, Mo., 9.

DENMAN THOMPSON CO.: Toronto 29, week, Buffalo Dec. 6, week, Cleveland 13, week.

DAN SULLY'S CORNER GROCERY CO.: Chicago 29, week, St. Louis Dec. 6, week, Zanesville, O., 13, Wheeling, W. V., 14-15.

DANIEL BANDMANN: Baltimore 29, week, Washington 6, week.

DEVIL'S AUCTION CO.: Lynchburg, Va., 2, Norfolk 3-4, Lancaster, Pa., 5, Wilmington, Del., 7, Scranton 8, Wilkesbarre 9, Paterson, N. J., 10-11, Easton, Pa., 13, New Brunswick, N. J., 14, Trenton 15.

DOMINICK MURRAY: Brooklyn 29, week, N. Y. City Dec. 6, two weeks.

DREWRY-THOMPSON CO.: Pittsburg 6, week.

DICK GORMAN: Ypsilanti, Mich., 2, Mt. Clemens 3, Petrolia, Ont., 4, Strathroy 6, Woodstock 8, Guelph 11, Whitby 14, Lindsay 15, Peterboro 16.

EDWIN BOOTH: Brooklyn 29, week, Boston Dec. 6, two weeks.

EFFIE ELLSLER: Topeka, Kas., Dec. 2-3, Denver 6, week.

EVANS AND HOEY: Philadelphia 29, week, Brooklyn 6, week.

EDMUND COLLIER: Kalamazoo, Mich., 3-4, Battle Creek 6-7, Coldwater 8, Ann Arbor 9-10, Ypsilanti 11, Detroit 13-15.

EBEN PLYMPTON: Providence 6, week.

EDITH SINCLAIR CO.: Bridgeport, Ct., 29, week.

EDWIN F. MAYO: Boston 29, week, Albany Dec. 6, Troy 7, Syracuse 8.

EDWIN ARDEN: New Haven Ct., 29, week, Hartford Dec. 6, week, Boston 12, week.

EVANGELINE CO.: Chicago 29, week, St. Louis Dec. 6, week.

EZRA KENDALL: Burlington, Ia., 2, Dubuque 3, Des Moines 4, St. Paul 6-8, Minneapolis 9-11, Kankakee, Ill., 13.

EUNICE GOODRICH: Vincennes, Ind., 29, week, Crawfordsville Dec. 6, week, Danville, Ill., 13, week.

ELROY COMEDY CO.: Rock Island, Ill., 29, week.

E. T. STETSON: Worcester, Mass., 7-8.

EDWIN STUART CO.: Muncie, Ind., 29, week; Richmond Dec. 6, week, Newcastle 13, week.

ETHEL TUCKER: Norfolk, Va., 29, week, Hagerstown, Md., 6 week.

FANNY DAVENPORT: Grand Rapids, Mich., 3-4, Muskegon 6, Kalamazoo 7.

FRANK MAYO: Paterson, N. J., 3-4; Brooklyn 6, week.

FLORENCES (Mr. and Mrs. W. J.): San Francisco 8, four weeks, Los Angeles Dec. 6, week.

FLEMING'S AROUND THE WORLD CO.: Boston 29, week, Philadelphia 6, week.

FRED BRYTON: Hartford, Ct., 2-4, Worcester, Mass., 13-14.

FELIX VINCENT COMEDY CO.: Des Moines, Ia., 29, week Boone, Dec. 6, week.

FRED. WARDE: Harrisburg, Pa., 2, Lancaster 3, Norristown 4, Newark 6, week, Brooklyn 13, week.

FANTASMA: Columbus, O., 1-2, Dayton 3-4, Terre Haute, Ind., 6-7, Danville 8-9, Lafayette 10-11, Muskegon, Mich., 13-14.

FLORENCE BINDLEY: Natchez, Miss., Dec. 1-2, Jackson 3, Holly Springs 4, Huntsville, Ala., 6, Pulaski, Tenn., 7, Columbia 8, Nashville 9-11.

FRANK E. AIKEN: Chicago 29, week.

FRANK I. FRAYNE: Toledo 29, week, Milwaukee 6, week, Chicago 13, week.

FLOY CROWELL: Wilmington, Del., 29, week, Reading, Pa., 6, week.

FISHER-HASSAN COLD DAY CO.: Pittsburg 29, week.

FRANK S. DAVIDSON: Franklin, Pa., 2, Miamisburg, Ind., 3, Oxford 4, Liberty 6, Connersville 7, Brookville 8.

FULTON CONNOR CO.: Clinton, Ill., 29, week, Carlinville 6, week, St. Charles, Mo., 13, week.

GENEVIEVE WARD: Haverhill, Mass., 2, Manchester, N. H., 3, Baltimore 6, week, Philadelphia 13, week.

GLADIATOR CO. (Mack and Downing): New Orleans 29, week.

GRISMER-DAVIES CO.: Des Moines, Ia., [illegible]

GEORGE C. MILN: Kingston, Ont., 2, Brockville 3, Quebec 6, week, Halifax 13, week.

GUS WILLIAMS: Philadelphia 29, week, N. Y. City 6, week.

GEORGE H. ADAMS: Washington 29, week, Buffalo 6, week.

GRAHAM EARLE CO.: Upper Sandusky, O., 29, week, Marion 6, week.

GOLD KING CO.: Lockport, N. Y., 2-4, Brooklyn 6, week.

GRACE GEORGE CO.: Arkansas City 29 week.

GALLEY SLAVE CO.: Rochester 2-4, Boston 6, week.

HELEN DAUVRAY: Louisville 29, week, N. Y. City [illegible]

HENRY E. DIXEY: Boston Oct. 4, eight weeks.

HOODMAN BLIND CO. (Haworth): Montreal 29, week.

HOODMAN BLIND CO. (Horning-Bradshaw): Syracuse 2-4, Seneca Falls 6, Canandaigua 7, St. Catharines, Ont., 8-9, Hamilton 10-11, Lockport, N. Y., [illegible], Jamestown 14, Youngstown, O., 15-16.

HELD BY THE ENEMY CO.: Troy 6-8, Yonkers 9, Plainfield, N. J., 10, Orange 11, Philadelphia 13, week.

HARBOR LIGHTS CO.: Boston Sept. 30, ten weeks.

Herne's Minute Men: Reading, Pa., 1-2, Scranton 3-4, Cincinnati 13, week.
Horace Lewis: Washington 29, week.
Harry Lacy: St. Louis 29, week.
Harris-Von Leer Co.: Adrian, Mich., 2-4, Findlay, O., 6-8, Lima 9-11, Port Huron 13-14, Bay City 15-16, E. Saginaw 17-18.
Helene Adell: Salamanca, N. Y., 29, week, Oswego Dec. 6, week.
Ida Lewis: Honesdale, Pa., 29, week, Hazleton 6, week.
Ivy Leaf Co.: Kansas City, 2-4, Atchison 6, St. Joseph, Mo., 7-8, Omaha 9-11, Lincoln, Neb., 13-14, Des Moines, Ia., 15-16.
Jennie Taylor Co.: Troy, O., 3-4, Piqua 6-7, Greenville 8-9.
J. B. Polk: Providence 2-4.
Joseph Jefferson: N. Y. City 29.
J. K. Emmet: Pittsburg 29, week, Cleveland 6, week.
John T. Raymond: Buffalo 2-4, Boston 6, week, Springfield, Mass., 13.
Joseph Murphy: Ottumwa, Ia., 2, Des Moines 3-4, Cedar Rapids 6-7, Davenport 8, Ottawa, Ill., 9, Streator 10, Joliet 11, Chicago 13, two weeks.
Josephine Cameron: Penn Yan, N. Y., 2-4, Canandaigua 6-7.
James O'Neill: N. Y. City 22, two weeks, Elizabeth, N. J., Dec. 6, Paterson 7-8, Jersey City 9-11, Newark 13, week.
John A. Stevens: N. Y. City 29, week, Pittsburg 6, week.
J. J. Dowling: Cleveland 29, week.
James Owen O'Connor: Grinnell, Ia., 3.
Kate Forsyth: Savannah, Ga., 1-2, Augusta Dec. 3-4, Atlanta 6-7, Birmingham, Ala., 8, Montgomery 9, Mobile 10-11, New Orleans 13, week.
Keep It Dark Co.: St. Louis 29, week, Lincoln, Neb., 6-7.
Kiralfys' Rat-Catcher: Salt Lake 30-Dec. 1-2, San Francisco 6, four weeks.
Kiralfys' Around the World: Cleveland 2-4.
Kate Claxton: N. Y. City 6, week.
Katie Putnam: Portland, Ore., 29, two weeks.
Kittie Rhoades: Lebanon, Pa., 29, week.
Kate Castleton: Richmond, Va., 2-4, Baltimore 6, week, Philadelphia 13, week.
K. O. C. Co.: Omaha, Neb., 2-4, Plattsmouth 6, Sinclair 7-9.
Kindergarden Co.: Waltham, Mass., Dec. 1-2.
Lights o' London Co.: St. Louis 29, week, Sedalia 6-7, Parsons, Kas., 8, Sherman, Tex., 9-10, Denison 11, Gainsville 13, Paris 14, Texarkana 15.
Louise Litta: Chicago 6, week.
Lilian Olcott: Boston, 29, week.
Lizzie Evans: Cincinnati 29, week, Buffalo, Dec. 6, week, Cleveland 13, week.
Louise Balfe Co.: Ft. Worth, Tex., Dec. 4, Dallas 6-7, Denison 8, Sherman 9, Paris 10.
Louis James: Worcester, Mass., 3-4.
Lawrence Barrett: Warren, Pa., 2, Bradford 3, Dubois 4, Washington 6, two weeks.
Louise Rial: Charleston, S. C., 3-4, Savannah, Ga., 6-7, Jacksonville, Fla., 8-9, St. Augustine 10-11.
Louis Aldrich: N. Y. City 29, two weeks.
Long Strike Co.: Cincinnati 6, week, Milwaukee 13-15.
Louise Arnot: Allentown, Pa., 29, week, Pittston 6, week.
Leclair and Russell: Coshocton, O., 2, Lancaster 3, Circleville 4, Chillicothe 6, Parkersburg, W. Va., 7, E. Liverpool 8, Beaver Falls, Pa., 9, Harrisburg 11, Baltimore 13, week.
Leonzo Brothers: Indianapolis 29, week, Peoria 6, week, Kalamazoo 13, week.
Lillie Hinton: Mahanoy, Pa., 29, week, Ashland 6, week, Milton 13, week.
Little's World Co.: Montreal 29, week, Brockville 6, Ogdensburg, N. Y., 7, Watertown 8, Oswego 9, Auburn 10, Seneca Falls 11, Boston 13, week.
Little Nugget Co.: Keokuk, Ia., Dec. 2, Hannibal, Mo., 4, Louisiana 6, Boonville 8, Springfield 11, Ft. Scott, Kas., 14, Parsons 15.
Lottie Church: Brooklyn 29, week, Brooklyn, E. D., Dec. 6, week.
Louise Pomeroy: New Bedford, Mass., 29, week, Brockton Dec. 6, week, Portsmouth 13, week.
Minnie Maddern: Columbus, O., 3-4.
Margaret Mather: Pittsburg 29, week, Cleveland 6, week, Newcastle, Pa., 13.
Milton Nobles: Waco Tex., 2, Austin 3, San Antonio 4, Houston 6-7, Galveston 9-11.
Mrs. D. P. Bowers: Nashville, Tenn., 2-4, Cairo, Ill., 6-7, Memphis 8-11, New Orleans 13, two weeks.
Mme. Janauschek: Chicago 29, two weeks, Minneapolis 13-15.
Mme. Modjeska: N. Y. City, Oct. 25, six weeks.
Mme. Janish: Jersey City Dec. 2-4, Montreal 13, week.
M. B. Curtis: N. Y. City, 8, five weeks.
Marie Prescott: Oil City, Pa., 2, Corry 3, Erie 4, Bradford 6, Newcastle 11, Oswego, N. Y., 16.
Maggie Mitchell: Baltimore 29, week, Brooklyn 6, week, N. Y. City 13, week.
Mrs. Langtry: Brooklyn 29, week.
May Blossom Co. (Benj. Maginley): Brooklyn, E. D., 1-3, Norfolk, Va., 6-8, Richmond 9-11, Washington 13, week.
May Fortescue: N. Y. City, Oct. 18, six weeks.
Michael Strogoff Co.: Norristown, Pa., 1-2, Wilmington, Del., 3-4, Waterbury, Ct., 6, Bridgeport 7, New Haven 8-9, New London 10, Williamantic 11, Fitchburg, Mass., 13, Manchester, N. H., 14, Lawrence, Mass., 15, Worcester 16.
Maude Granger: Indianapolis 2-4, Rockford, Ill., 6, Freeport 7, Janesville, Wis., 8, Milwaukee 10-11.
Main Line Co.: Sedalia, Mo. 2-3, St. Louis 6, week.
Monroe-Rice Co.: Brooklyn 29, week.
Myra Goodwin: Chicopee, Mass., 2, Holyoke 3, Willimantic, Ct., 4, Meriden 6, Waterbury 9, Norwalk 10, Portchester, N. Y., 11, Philadelphia 13, week.
Murray and Murphy: Scranton, Pa., 2, Wilkesbarre 3, Williamsport 4, Binghamton, N. Y., 6, Norwich 7, Syracuse 8, Lyons 9, Canandaigua 10, Batavia 11, Oswego 13, Watertown 14, Utica 15.
Mr. and Mrs. George S. Knight: St. Louis 29, week, Chicago 6, week, Cincinnati 13 week.
Mattie Vickers: Binghamton, N. Y., 2, Carbondale, Pa., 3, Wilkesbarre 4, Brooklyn 6, week, Cleveland 13, week.
Messenger from Jarvis Section Co.: Indianapolis 29 week, Cleveland Dec. 6, week, Cincinnati 13, week.
Micaliz Co.: Brooklyn, E. D., 29, week.
Martyr Co.: Boston 29, week.
Moore-Vivian Co. Newcastle, Pa., 2, Beaver Falls 3.
Mabel Stanton: Waterloo, N. Y., 2-4, Geneva 6, week, Palmyra 13, week.
Melville Sisters: Steubenville, O., 29, week.
Muggs' Landing Co.: Middletown, O., 2-3, Hamilton 4, Cincinnati 6, week, Louisville 13, week.
Maude Atkinson: Pekin, Ill., 29, week.
Mrs. Riley's Co.: Muskegon, Mich., 29, week, Connersville, Ind., 6, week, Aurora 13, week.
N. S. Wood: Oswego 29, week, Newark Dec. 6, week, Brooklyn, E. D., 13, week.
Neil Burgess: Chicago 22, week.
N. C. Goodwin: N. Y. City Sept. 20—indefinite season.
Night Off Co.: Baltimore 29, week, Uniontown, Pa., Dec. 6, Johnstown 7, McKeesport 8, Wheeling, W. Va., 9, Canton, O., 10, Youngstown 11, Franklin, Pa., 13, Titusville 14, Warren 15.
Newton Beers: Chicago 29, week.
Nugent and Gleason's Metropolitans: Ballston N. Y., 29, week, Saratoga 6, week.
Only a Farmer's Daughter Co.: Youngstown O., 2, Warren 3, Akron 4, Mansfield 6, Bucyrus 7, Upper Sandusky 8, Tiffin 9, Fremont 10, Fostoria, 11, Ada 13, Defiance 14, Findlay 15.
Oliver Byron: Erie 2, Sandusky, O., 3, Tiffin 4, Cleveland 6, week, Columbus 13, week.
One of the Bravest: Baltimore 29, week.
On the Rio Grande Co.: San Francisco 29, two weeks.
Private Secretary Co.: Washington 29, week, Providence 6 week.
Pulse of New York Co.: Syracuse 29, week, Rochester 6, week, Buffalo 13, week.
Patti Rosa: Marshall, Tex., 2-3, Mineola 4, Tyler 6-7, Palestine 8-9, Houston 10-11, Galveston 13-14.
Pauline Markham: Brooklyn, E. D., 6, week.
Passion's Slave Co. (Winnett's): Springfield, Ill., 3, Bloomington 4, Chicago 6, week, Pullman 13, Rockford 14, Janesville, Wis., 15.
P. F. Baker: Toronto 29, week, Hamilton 6, St. Catherines 7, Lockport, N. Y., 8, Canandaigua 9, Amsterdam 10, Schenectady 11, Brooklyn 13, week.
Peck's Bad Boy Co.: Cincinnati 29, week, Pittsburg Dec. 6, week, Baltimore 13, week.
Phillips' Theatre Co. (Hill's): Saugerties, N. Y., 29, week, Ellenville 6, week.
Rhea: Boston 29, week, Williamsport, Pa., 7, Harrisburg 8, Wilkesbarre 15.
Ranch 10: Galesburg, Ill., 2, Peoria 3-4, Chicago 6, week.
Redmund-Barry Co.: New Britain, Ct., 2, New London 3, Meriden 4, Thomaston 6, Brattleboro, Vt., 7, Hoosic Falls, N. Y., 8, Ticonderoga 9, Rutland, Vt., 10-11, St. Albans 13, St. Johnsbury 14-15, Montpelier 16.
Robson and Crane: Chicago 22, two weeks, St. Louis 6, week.
Rosina Vokes Co.: N. Y. City 15, four weeks.
Rag Baby Co.: Chicago 29, two weeks.
Rose Coghlan: Brooklyn, E. D., 29, week, Philadelphia 6, week.
R. B. Mantell: Toledo 2-4, Cincinnati 6, week, N. Y. City 13, week.
Richardson-Arnold Co.: Hutchinson, Kas., 29, week, Arkansas City 6, week, Wellington 13, week.
Richard Mansfield: Chicago 29, week, Detroit 6-8.
Roland Reed: N. Y. City 29, week, Paterson, N. J., 6, Lancaster, Pa., 7, Norristown 8, Easton 9, Wilkesbarre 10, Scranton 11, Elmira, N. Y., 13, Hornellsville 14, Meadville, Pa., 15.
Romany Rye Co.: Boston 29, week.
Ranch King Co.: Smithport, Pa., 2, Port Allegheny 3, Kane 4, Baltimore 13, week.
Saints and Sinners Co. (A. M. Palmer's): Philadelphia 29, week.
Shadowed by the Light of the Moon: Meridian, Miss., 2, Atlanta, Ga., 3-4, Chattanooga, Tenn., 6, Knoxville 7.
Silver Spur Co.: Chicago 29, week, Princeton, Ill., 6, New Albany 7, [illegible] & Birmingham 9-10.
Silver King Co.: Washington 29, week, Richmond, Va., 6-8, Norfolk 9-11, N. Y. City 13, week.
Sol Smith Russell: Stockton, Cal., 2, Sacramento 3-4, Cheyenne, Wy. T., 7, N. Platte, Neb., 8, Hastings 9, Grand Island 10, Chicago 13, week.
Stranglers of Paris Co.: Harper, Kas., 2, Anthony 3, Newton 4.
Salsbury's Troubadours: Memphis 29, week, New Orleans Dec. 6, week, Mobile 13, Montgomery 14, Birmingham 15.
Siberia: Paterson, N. J., 1-2, Harrisburg, Pa., 4, Philadelphia 6, week.
Shadows of a Great City: N. Y. City 29, week, Newark 6, week.
Shadow Detective Co.: Boston 6, week, Brooklyn, E. D., 13, week.
Streets of New York: Columbus 29, week, Louisville 6, week, Cincinnati 13, week.
Standard Theatre Co.: Zanesville, O., 2-4.
Tin Soldier Co.: Cincinnati 29, week, Philadelphia 6, week, Jersey City 9-11, Philadelphia 13, week.
Tony Hart: Albany 2-4, Hoboken 6, week.
Two Johns Co.: Lake Charles, La., 2, Alexandria 3, Baton Rouge 4, New Orleans 6, week.
Taken From Life Co.: Hoboken 29, week, Brooklyn 6, week.
T. J. Farron: Chicago 29, week, Columbus 6, week, Chicago 13, week.
Taverner Co.: St. Thomas, Ont., 1-4, London 6, two weeks.
Tin Box Co.: Quincy, Mass., 3-4, Cambridge 6, Canton 7, Rockland 8-9, Plymouth 10-11.
Tide of Fortune Co.: Waterbury, Ct., 25, Thomaston 26, Bristol 29, Thompsonville, Ct., 2, Westfield, Mass., 3, Clinton 4, S. Framingham 6, Lowell 7, Fitchburg 8, Gardner 9, N. Adams 10, Hoosic Falls, N. Y., 11.
Under the Gaslight Co.: Grand Rapids 29, week, Philadelphia 6, week.
Ullie Akerstrom: Lynn, Mass., 29, week, Waltham, Dec. 6, week, Dover, N. H., 13, week.
White Slave Co.: Portage, Wis., 2, Lacrosse 3, Red Wing, Minn., 4, St. Paul 6-8, Minneapolis 9-11, Marshalltown, Ia., 13, Des Moines 14-15.
Wilson Barrett: Philadelphia 29, two weeks.
Wages of Sin Co.: Grand Rapids, Mich., Dec. 1-2, Bay City 3-4, E. Saginaw 6-7, Port Huron 8, Detroit 9-11.
W. J. Scanlan: Washington 29, week.
Waite Comedy Co.: Braddock, Pa., 29, week, Steubenville, O., 6, week, Wheeling, W. Va., 13, week.
Wall Street Bandit Co.: Washington 29, week, Chicago 6, week, Detroit 13, week.
We, Us & Co.: Atlanta, Ga., Dec. 1-2, Charlotte, N. C., 3, Lynchburg, Va., 4, Washington 6, week, Baltimore 13, week.
Wilber Dramatic Co. No. 2: Laporte, Ind., 23, week.
Warren Noble's Co.: Ottumwa, Ia., 29, week, Knoxville 6, What Cheer 12, week.
Woodward Dramatic Co.: Port Hope, Ont., 6, two weeks.
Wettlaufer's Dramatic Co.: Wappinger Falls, N. Y., 29, week, Sing Sing 6, week.
Youth Co.: Crawfordsville, Ind., 2, Danville 3-4, Rockford 6, Freeport 7, Janesville, Wis., 8, Milwaukee 9-11, Chicago 13, two weeks.
Zozo Co.: Pensacola, Fla., Dec. 1-2, Montgomery, Ala., 3-4, Birmingham 6-7, Atlanta, Ga., 8-9, Macon 10-11, Augusta 13-14, Savannah 15-16, Charleston, S. C., 17-18.

OPERA AND CONCERT COMPANIES.

American Opera Co.: St. Louis 29, week, Chicago 6, two weeks.
Adelina Patti: Philadelphia, 30-Dec. 3, Cincinnati 10.
Bennett-Moulton Opera Co. A.: Utica, N.Y., 22, two weeks, Lockport 6, week, Buffalo 13, week.
Bijou Opera Co.: Waco, Tex., 3-4, Ft. Worth 6-8, Dallas 9-11.
Boston Ideals: Minneapolis, 29, week, Eau Claire, Wis., 6.
Carleton Opera Co.: Decatur, Ill., 7, Indianapolis 9-11, Chicago 13, two weeks.
Camilla Urso: Pottsville, Pa., 13.
Court Musicians: Hudson, Mich., 2, Bronson 3, Three Rivers 4, Union City 8, Marshall 9.
Duff's Opera Co.: Chicago Nov. 22, four weeks.
Erminie Opera Co.: Chicago 22, two weeks.
Emma Abbott Opera Co.: Topeka, Kas., 2-3.
Gypsy Baron Co.: Cleveland 29, week, Detroit 6 week.
Gilmore's Band: Decatur, Ill., 4, Champaign 6, Lafayette, Ind., 7.
Holman Opera Co.: Jamestown, N. Y., 6, week.
Kimball Opera Co. (Corinne): Norwich, Ct., 29, week, Trenton, N. J., 6, week.
Little Tycoon Opera Co. St. Paul 29, week, Chicago 6, week, St. Louis 13, week.
McCaull Opera Co.: Burlington, Ia., 2, Davenport 3, Cedar Rapids 4, Dubuque 6-7, Council Bluffs, 8, Lincoln, Neb., 9-10, Denver 13, week.
McCaull's Don Cæsar Co.: Detroit 2-4, Chicago 6, four weeks.
Mexican Typical Orchestra: Brooklyn 6, week.
Newell's Opera Co.: Springfield, Ill., 22, week.
Royce-Lansing Bell-Ringers: Ipswich, Dak., 4, Columbia 6, Groton 7, Andover 8, Bristol 9, Webster 10, Milbank 11.
Starr Opera Co.: Bethlehem, Pa., 3-4; Danville 6, week, Lebanon 13, week.
Stetson's Princess Ida Co.: N. Y. City 22, four weeks.
Templeton's Opera Co: Reading, Pa., 8.
Thalia Opera Co.: Louisville 29, week, Cincinnati 6, week.
Wilbur Opera Co.: Titusville Pa., 3, Oil City 4.

MINSTREL COMPANIES.

Baird's: Chattanooga, Tenn., 2, week.
Beach-Bowers: Missouri Valley, Ia., 4, Tekanah, Neb., 6, Blair 7, Fremont 8, Columbus 9, Grand Island 10, Julesburg, Col., 11.
Calan-Haley: Baltimore 29, week.
Haverly's: Trenton, N. J., 4, Reading, Pa., 6.
Hi Henry's: Sunbury, Pa., 3, Danville 4, Plymouth 6, Berwick 7, Bloomsburg 8.
Lester and Allen's: Auburn, N. Y., 2, Lyons 3, Oswego 4, Rochester, 6-8, Syracuse 9-10.
McNish, Johnson and Slavin's: Newburyport 2, Haverhill 3, Portland, Me., 4, Portsmouth, N. H., 6, Manchester 7, Nashua 8, Lynn, Mass., 9, Lawrence 10, Lowell 11.
T. P. W.: New Orleans 29, week, Memphis 6-7, Nashville 8, Louisville 9-11.
United Operatic: Logan, O., Dec. 2, Nelsonville 3, Parkersburg 4, Marietta 6, Cambridge 7, Barnesville 8, Wheeling, W. Va., 9-11.
Wilson and Rankin's: Indianapolis 3, Richmond 4, Dayton 6, Wheeling, W. Va., 10, Trenton, N. J., 18.

VARIETY COMPANIES.

Australian Novelty Co: Hamilton 29, week, Detroit 6, week, Toledo 13, week.
Adamless Eden Co.: Niles, Mich., 2, Racine, Wis., 3, Lacrosse 4, St. Paul 6, week, Minneapolis 13, week.
Four Emeralds: Rome, N. Y., 8-10.
Gus Hill's Co.: Chicago 29, week, Milwaukee 6, week, Chicago 13, week.
Gray-Stephens: Philadelphia 29, week.
Hall-Bloodgood Co.: Louisville 29, week.
Howard Specialty Co.: Pittsburg 29, week, Chicago, Dec. 6, week.
Hallen and Hart: Baltimore 29, week, Washington 6, week.
Harry Kernell: Rochester 29, week, Buffalo Dec. 6, week, Montreal 13, week.
Ida Siddons Co.: Buffalo 29, week, Gloversville, N. Y., 10, New Haven 13, week.
Kelly-Murphy Co.: Philadelphia 29, week, Brooklyn Dec. 6, week, Newark 13, week.
Lilly Hall's Co.: Louisville 29, week.
Lang's Comedians: Newark, N. J., 29, week, Baltimore 6, week, Washington 13, week.
May Adams' Co.: Pittsburg 6, week, Washington 13, week.
Night Owls: Cleveland 29, week, Mansfield 8.
Pat Rooney: Mt. Vernon, O., 2.
Sheehan-Coyne Co.: Cleveland 29, week, Cincinnati 6, week, Louisville 13, week.
Marinelli Co.: Detroit 29, week.
Reilly-Wood Co.: Louisville 29, week, St. Louis 6, week, Chicago 13, two weeks.
Rentz-Santley Co.: St. Paul 29, week, Minneapolis 6, week, St. Louis 13, week.

MISCELLANEOUS.

Arizona Joe: Washington 29, week.
American Lyceum Alliance: Kansas City [illegible], Fort Scott, Kas., [illegible], Parsons 10, Denison, Tex., 11, Fort Worth 13-14, Dallas 15.
Bristol's Equescurriculum: Attleboro, Mass., [illegible].
Baldwins: Farmington, N. H., 2-4, Stamford, Ct., 6-8, Providence 13, week.
Crocker's Horses: Peru, Ind., 2-4, Logansport 6-8.
Herrmann: Chicago 29, two weeks, Milwaukee Dec. 13, week.
Kellar: Kansas City 29, week, Springfield 6-8, Danville 9-11, Indianapolis 13, week.
King [illegible] Circus: Savannah, Ga., [illegible], week, Charlotte 6, week.
McAvoy's Hibernica: Phillipsburg, Pa., 2-4, Sunbury 6.
Nellie A. Brown (Reader): Camden, N. J., 1-2, Lowville 3-4, Rockville 6-7.
Orrin Brothers' Mexican Village: Brooklyn 6, week.
Tony Denier: Baltimore 6, week, Washington 13, week.

—Marshall Wilder's evenings are booked up to Jan. 15. He has conceived the idea of a little comedy to be called The Eden Musee, in which all of the figures in that place are supposed to relax from their waxen state and go on a racket after 12 o'clock.

Co-operative Strength.

Every day, in this fierce struggle for existence in which we are all engaged, does the power of unassisted merit dwindle more and more and the force of capital increase. Without what is technically called "a backer," there is but a slight chance for the most brilliant talent, nay, for genius itself, to break through the mist of obscurity into the sunshine of prosperity. An inventor may have the most wonderful machine in his mind, yet if he have not the means to push it into notice, to construct models, make specifications, and manipulate the newspapers, his invention may lie dormant for years, till supplanted by that of some man who can command the sinews of war.

What author nowadays could drop an article into the letter-box of a magazine, as Charles Dickens did, and rise to fame and fortune thereon? We are safe in asserting that such a thing is absolutely impossible. A man must have influence or money, or both, even to get his work glanced at. The average of talent and cultivation is so much higher now than it was in our fathers' time, that the brightest genius needs all the extraneous aid it can command to gain the merest notice. The day of rough diamonds is passed. A jewel must be richly set now to show its lustre.

Once upon a time a few singers found themselves in a Southern city without employment. They banded together. The principal lady had a diamond ring; it was pawned for fifty dollars, and on that sum the party started and in four years had made $40 000 clear profit, above all expenses. Could that be done now? Why, such a party could not get the first date for lack of paper to decorate the walls of the town. Another party of actors were stranded in Chicago. They likewise stuck together, made up a *quasi* variety entertainment, put ten dollars each into the sinking fund, and at this moment the leading man can sign his cheque for half a million, and have a decent fortune left. Nobody would hope much from such an experiment to-day.

A Scotchman once started a little paper; wrote his leading articles on a shingle placed across the head of a barrel; carried out his own papers, and died worth uncounted thousands, leaving behind him a journal that earns a princely revenue. We should laugh at anyone, no matter how brilliant a writer, who should dream of imitating his example at the present time.

In the past a young girl possessed of talent and good looks could enter the dramatic avocation at the foot of the ladder, as it used to be called, and by diligence and economy might save money, get a wardrobe, and obtain promotion. Now an actress is engaged for a certain part and must dress it, no matter at what cost, and, after all, is liable to be turned out, at two weeks' notice, with all her expenses lost to her. As an instance in point: A young lady, pretty, clever and experienced, was engaged by a manager to play an important part in this city, and to travel afterward. She spent three or four hundred dollars (borrowed from a friend) in dresses, played the part for three weeks, went on the road, and, without rhyme or reason, was given two weeks' notice, another having been chosen by the author-manager. Why? He alone could tell. Now, this girl's salary was forty dollars a week. She was five weeks employed. Five times forty is two hundred. So she received two hundred dollars and laid out four, besides her living expenses. Not a very profitable means of living we should say, nor one calculated to raise a girl in her own or the public estimation. We know of another woman, who, with talent, appearance and culture, has been forced to be idle all the season because her wardrobe was hypothecated to enable her to get back to town after being left by a rascally snap-manager in a far distant city without means, and so forced to travel on her baggage. We know of a clever actor who was reduced to wash dishes in a Colorado town, because he got "left" and couldn't get away. All which proves that, under the present state of things, capital of some sort is essential in every walk of life, and that the merely meritorious must take a back seat in the assembly of the talents.

The mechanics have accepted these facts as axioms and are bringing opposing forces to bear against capital. The Anarchists are for upheaving society and trying a new deal. Everywhere the proletarians are testing against the plutocracy, just as in far-off times they rose against the aristocracy, and the end is not yet. But, meantime, why should not our gentle craft try the milder means of co-operation? The fable of the bundle of sticks is as pregnant now as of old. The strength of capital has been gained by co-operation. All the great monopolists that rule the world are but co-operative societies. The armies that conquer weaker foes are all co-operative. Why should not the arts use the same means that politics, war and commerce employ, and band together for mutual aid?

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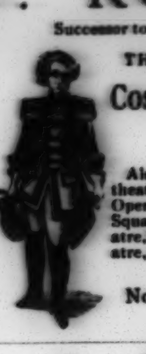

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In the Courts.

SIGNOR ANGELO'S DIFFICULTIES.

Judge Van Brunt, in Supreme Court, Chambers, listened to an argument last week upon a motion to vacate the order of arrest for Signor Angelo, the manager of the Italian opera company who recently was compelled, from lack of funds, to close the Academy of Music doors. When Angelo came to New York he tried to boom his venture and, it was claimed, represented to Fred. Rullman, the ticket-seller, that he had $40 000 above all liabilities to carry on the company and give the performances. On the strength of these representations, Mr. Rullman says he advanced $2,750 for tickets and the privilege of selling the same. On the collapse of the company Mr. Rullman obtained the order for Angelo's arrest, claiming that Signor Angelo did not have $40 000 reserve fund, and that he had taken the privilege and advanced money upon misrepresentations and false pretenses on the part of the manager.

Angelo was arrested and gave bail. After hearing the lawyers, Judge Van Brunt took the papers, and upon them yesterday vacated the order of arrest.

AN OLD PLAY IN COURT.

According to the provisions of the will of John Brougham, the playwright, who died in 1880, "the right, title and interest in all the plays written by him," were given to Annie Deland Finnegan, an actress of his acquaintance. None of the plays were specified, however, by name, Previous to this time Brougham had given his plays to Thomas E. Morris, the comedian, and assigned rights in them to him

Morris leased the production of The Duke's Motto in 1883 to John Stetson for a royalty of $100 a week. Stetson put the play on the road for eight weeks. Miss Finnegan heard of the lease of the play to Stetson and began an action against both Stetson and Morris, claiming that she was entitled to the full rights of the play. An agreement was made, however, that Mr. Stetson should go on with the play by depositing money in a bank to await the result of the litigation. Morris afterward died. Last week the case came up before Judge Donohue, in the Supreme Court, to determine the ownership of the play, Mrs. Phyllis H. Morris, widow of Mr. Morris, being made a defendant. Miss Finnegan produced the will in her own behalf. On the other side, Christopher Fine, counsel of defendant, testified for his client. He stated that The Duke's Motto was produced at Niblo's Garden in 1863, and at that time there was talk of producing it at a Bowery theatre under the title of The Duke's Seal, and that P. T. Barnum thought of giving the play also. Then Mr. Fine was engaged as a lawyer to stop the unauthorized production. An assignment of several plays, including The Duke's Motto to Mr. Morris by Brougham was then shown him. This paper was left with the witness, but was last on his changing his office. Judge Donohue reserved his decision.

MR. JOYCE WILL PAY NO FINES.

Judge Van Brunt, of the Supreme Court, has granted an injunction to Thomas Joyce, the band leader, which restrains the Musical Mutual Protective Union from interfering with him in his rights as a member of the organization or a musical director. Joyce had an orchestra at Saratoga last Summer, and one day his xylophone player left him suddenly. It was necessary in fulfilling his contract that he should have a xylophone player. The only one he could get was a foreigner, whom he employed. This was against the rules of the Union, which imposes penalties upon the member employing musicians who have been in the country less than six months. Joyce claims that such penalties cannot be imposed on him, as Judge Potter, in the Supreme Court, declared the clauses of the Union's by-laws void which were of a penal nature, because they are against public policy and restraining trade. The Union intends to appeal from this decision, and carry the question to a higher court.

HARRY MINER SUED.

The system of distributing bill-board tickets for the privilege of displaying lithographs in windows sometimes leads to trouble. Difficulty between Harry Miner and Edmond Heinecke over a bill board ticket has caused a suit of damages to be instituted against the manager. A year ago Heinecke presented a ticket he had obtained from a young man named Rusenthal, who was given the ticket, among others, to give in turn to shop-owners who placed pictures of performers in Miner's theatres in their windows. Heinecke himself had done a considerable business in collecting these tickets and selling them at a price much below box office rates. Miner caused Heinecke's arrest on a charge of receiving stolen goods. The complaint was dismissed by Judge Gildersleeve. Now Heinecke has retaliated on Miner by instituting suit for $20,000 on the ground of false imprisonment and malicious prosecution.

BLIND TOM A LUNATIC.

A sheriff's jury has declared Blind Tom incapable of managing himself or his affairs, and a Judge of the Supreme Court has appointed Elise Bethune the committee of his person and estate. She will give a bond for $25,000. The lunacy proceedings were instituted by Mrs. Charity Wiggins, the mother of Blind Tom. She is now suing his custodian, General James N. Bethune, in Virginia, to make him account for the money he has received from Blind Tom's performances. She claims that Bethune has kept her son in practical slavery. She is now eighty years old. Doctor J. W. Ranney, as commissioner, took the testimony in the proceedings.

Mrs. Wiggins said that Tom was born in Georgia in May, 1849 Professor Joseph Poznaciski taught Tom musical pieces every Summer for nine years. He thought Tom deficient of all senses but that of music. The professor would play a piece on the piano while Tom was jumping around in the room, yet the blind boy would come and sit down and play the same piece without difficulty. He never forgot a piece thus learned. Joseph Eubank travelled with Tom for twelve years. Tom, he said, was a powerful fellow Once he knocked out a Louisville music teacher whom he did not like One night Tom blew a horn in a hotel. Eubank was thrown out of the room in trying to stop him The witness thought Tom's managers made $3,000 a month from his concerts; but the musician had little money. Other witnesses told of Tom's vagaries, and the jury could not but render the verdict they did on the evidence Tom has very little money.

Miss Jenny Karsner, as Cynisca, evinced a power and talent never shown before. Her anger as a jealous wife and her womanly emotion when the loving Galatea returned to stone, were truly artistic efforts.—*Com.*

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Open time. Sharing terms.

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Situated in the best show town in Mississippi. Comfortable to both actors and audience. Seats 1,000 Good attractions draw well. Correspondence solicited for open dates.

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Headquarters of the profession. Special rates. N. Y. MIRROR on file. FRED. S. AVERY, Mgr.

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SMITH'S OPERA HOUSE.
Seating capacity 900; full set of scenery. Good attractions wanted. Share only. SMITH & SON, Prop'rs.

ATTICA, N. Y. **Williams Opera House.**
Seven hundred chairs, steam heated, full scenery. Wanted, good attractions for first and last week in October. C. F. WILLIAMS, Manager.

ATTICA, N. Y. **Wyoming Hotel.**
Headquarters of dramatic profession, next door to Opera House. Special rates. S. WILDER, Prop.

AUGUSTA, GA.
Augusta Hotel and Globe Hotel.
Headquarters for the profession. Low rates to theatrical companies. MIRROR on file
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NEW OPERA HOUSE.
Southern terminus O. & N. R. R. Capacity 400. Good show town. D. G. SIMMONDS, Manager.

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Near Opera House and Depot. Special rates to the profession. NEW YORK MIRROR on file. S. A. LUTZ, proprietor.

ASBURY PARK, N. J.
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Finely appointed in every respect. Seating 1,200. For open time address ISAAC COLEMAN, Sole Manager and Lessee.

BROCKPORT, N. Y. **American Hotel.**
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BROCKPORT, N. Y. **Ward's Opera House**
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Getty House. I. A. GETTY, Proprietor.
Best hotel in town. First-class in every respect. Special rates. Free bus to Ward's Opera House. N. Y. MIRROR on file.

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J. P. E. CLARK.....Manager
Wanted—A strong attraction for Christmas. Two performances. Big business guaranteed.

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WANTED—Good attractions at all times, which will receive good terms. First-class show town and only theatre. JAMES WRIGHT, Manager.

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Only one in the county. Seats 400. Prices 75c. and $1. Good companies and varieties wanted.
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BUFFALO, N. Y. **Casino Theatre.**
Seating 2,000, folding chairs, steam heated, full set of scenery. Good specialty artist wanted, also good attraction for Christmas week. J. W. GERLACH, Mgr.

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First class. Located near Opera House. Professional rates, $1 per day. Free bus. Baggage transferred free. Plenty of accommodations for circuses.
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Good rooms, including board, $5 and $6 per week.
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One block from Academy; headquarters of the Dramatic Profession. Special rates. C. F. BEARD, Prop.

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Seating capacity 1,900; all chairs. Full scenery and every modern convenience. Wanted, good attractions for December and January. W. F. DOBBERT, Mgr.

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133 Superior street. Special rates to the profession. H. B. WEST, Manager.

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Seating capacity 600, all chairs. Full scenery, well heated, etc. Open time for good attractions always Share only. G. H. CLEVELAND, Manager.

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Seating capacity, 600. Stage 20x36. Six sets new scenery. Steam-heated; lighted with gas. Centrally located. Will be ready to open at popular prices Oct. 10, 1886. Rent or share. Address W. L. WELLER.

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On ground floor. Seating capacity, 1,356. Stage 30x65. Comfortable dressing-rooms. Complete stock of scenery. Population of 12,000 to draw from, and best show town in the bituminous coal region. This house is new and will be ready for opening on or about Dec. 15. Ready to book companies for after this date.
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Only house on ground floor in the city. Entirely new. Seats 1,600.
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The Great Health Resort of the North. City's population 8,000; transient, 500 to 2,000; size of house, 60x22; stage 60x40; scenery, full and complete; seating capacity 1,000; folding chairs.
I want good attractions, such as dramatic company with band, comic opera, minstrel and strong variety shows; will play on sharing terms only, which will be liberal to all strong drawing cos. I have open time in January, February and March, and will book companies for the Summer season or as late as the first of September, 1887. Would like to hear from all managers who are coming to Michigan the present season; also season of 1887-8. Mt. Clemens is on main line of G. T. R. R., twenty miles from Detroit. Companies can play here and at Port Huron and make the best railroad connections for the Saginaws and other points. Managers will bear in mind that under this management Mt. Clemens will not be "showed to death." Not more than one company a week, and not more than two nights, will be booked. Address
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Seating capacity 900 Complete new scenery. Population 7000. Share or rent. EDWIN R. CURTIS, Mgr

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GROUND FLOOR; 1,020 folding chairs; fine stage and scenery Everything new. Good show town.
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Only theatre in the city. Seating capacity 1,200, all chairs. Steam heated, full scenery, stage 35x50. Open for good attractions.
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Near Opera House and depot. Special rates to the profession. B. McCORMICK, Proprietor.

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WANTED—First-class combinations for Dec. 20; Feb. 21, March 28, and April 4, 18.
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Seats 900. Will share with two good companies a month. FARRALLY BROTHERS.

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Seating capacity 600. Good attraction can secure open dates on rental only. S. P. HILDRETH, Manager.

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Seating capacity, 1,200. Has lately been refitted, reseated with upholstered folding opera chairs, stage enlarged and floor inclined. S. F. FAIRCHILD, Mgr.

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This house is new and is on the ground floor. First-class in every respect. Oshkosh is the second city in the State. Only first-class attractions wanted at regular prices. None others need apply. Managers desiring dates can confer with H. S. TAYLOR, 23 East Fourteenth street, New York, or with the undersigned at Oshkosh, Wis. H. B. JACKSON.

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The only first-class theatre in the city. Population, 25,000. Play only two attractions a week. New York agent, H. S. TAYLOR. JOHN R. PIERCE, Manager.

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Seating capacity, 1,600, all chairs; full capacity, 1,800. Steam heated Full set of scenery. Ladies retiring room and every modern improvement. Open dates for good attractions. A. PHILION, Manager.

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Seating capacity 2,000, well lighted, good ventilation. Every modern improvement. Acoustics perfect. Central location. Wanted—Good specialty artists at all times. Address J. M. WOODS, Manager.

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Professional Doings.

—A Tin Soldier will be a Christmas attraction in New York.

—The Alsberg-Morrison company plays in Denver Christmas week.

—The company playing in One of the Bravest is "resting" until Dec. 20.

—George W. June has gone off ahead of Hedley and Harrison's Silver King company.

—Sadie Dean is playing the juvenile part of Paulette de Maray in The Martyr with great success.

—Addie Cumming, well known as a clever soubrette, has left Louise Rial's company and is at liberty.

—The week of Dec. 13 is open for a strictly first-class attraction at the Providence (R. I.) Opera House.

—A strong attraction is wanted by Charles Wilkinson for the Worcester (Mass.) Theatre for Christmas.

—C. E. Dudley, of Floy Crowell's company, has translated a play from the French and named it Married for Spite.

—Colonel Keyes wires the THE MIRROR that On the Rio Grande has had a successful opening in San Francisco.

—Dec. 24 to 29 is open at Tootle's Opera House, St. Joseph, Mo. A strong attraction is especially desired for Christmas Day.

—J. W. Meisgeier, musical director, leaves T. J. Farron's Soap Bubble company at the close of this week, and will be at liberty.

—Annie Davis, who plays Justine in Only a Farmer's Daughter, has become quite a favorite with the theatre-goers of Pennsylvania and Ohio.

—The Curtis House at Mt. Vernon, O., is within one block of the Woodward Opera House, and is the headquarters of the profession.

—Newark, N. J., is to have another new theatre. The proposed site is now occupied by the United States Hotel. Wealthy men are at the back of the venture.

—Mrs. A. G. Morgan, of No. 251 South Eighth street, Philadelphia, furnishes first-class board and rooms at from $1 to $1.25 a day, including fires and bath.

—Katie Stokes has been engaged to support R. B. Mantell in Tangled Lives, which will have its first representation in this city at the Fifth Avenue Theatre on Dec. 13.

—James O'Neill is playing a big fortnight's engagement at Niblo's. After playing New Jersey he returns to New York, and Monte Cristo will be the Windsor's Christmas bill.

—There is some eight weeks of Winter time unfilled at Bidwell's New Orleans theatres. All of April is open. Mr. Bidwell solicits correspondence with responsible managers.

—Annie Winter, late leading lady of Edward Wodiska's company, is making a starring tour of the principal towns of Eastern Pennsylvania under the management of Robert Drouet.

—Frances Bishop, who has been starring in Muggs' Landing for the past three seasons, produced her new play, Dot, the Harum-Scarum, at Bellefontaine, Ohio, last Wednesday evening.

—Manager Schaefer will almost entirely reconstruct his Canton (O.) Opera House during next Summer. The stage will be enlarged, a gallery added, and the seating capacity increased to 1,500.

—The Redmund-Barry company will soon launch a new romantic drama called Rene, the Huguenot Captain. Mr. Redmund will assume the part of the Captain and Mrs. Barry that of a Duchess.

—Musical Director Alex. Haig, of the Carleton Opera company, while in Cincinnati last week was tendered a reception by his friends. Mr. Haig was for several seasons leader of orchestra at the Grand in that city.

—William Campbell, manager of Price's Opera House, Atchison, Kas., died in that city last week, after a lingering illness. His death will be much regretted by the many members of the profession who knew him.

—Manager James E. Fennessy, of Heuck's Opera House, Cincinnati, has been awarded the score-card privileges for season of 1887 at the Cincinnati Baseball Park, and will probably realize very handsomely from that source.

—Ted D. Marks is on the lookout for a comedy in which a refined German comedian or dialect comedian and soubrette may be starred. Mr. Marks writes that The Main Line has not had a losing week since it started on tour.

—Clara Thropp has been recently starring in the East in a comedy-drama called The Switch-Tender. The plot turns upon the varying fortunes of Angie Vane, whose surroundings are rough, and who tends a railroad switch. Miss Thropp played Angie in a manner that greatly pleased audiences and press, while her singing and dancing also met with much favor.

—Manager Proctor, of the Novelty Theatre, Brooklyn, E. D., delivers tickets by District messengers to those ordering them by telephone before 4 P. M. The excellent management of Mr. Proctor and his popular assistant, C. L. Wogiom, is giving the Novelty the bulk of the theatrical patronage in the Eastern District. The house is doing an enormous business.

—The McDowell Comedy company has closed a very successful three weeks' engagement in Winnipeg, during which two new plays were produced—The Solicitor and The Big Boom. The latter is by C. W. Handscomb, a local journalist. The company is now on a tour of the Northwest, heading for Butte City and Helena, Mont., which will be played during the holiday fortnight.

—Jennie Kimball's Opera company is making a success of Gill's rewritten Arcadia, and it now has the most prominent place in the repertoire. Corinne has made her debut in a boy's part, and her Tom the Piper's Son is playing havoc with the hearts and risibilities of the audiences. It is the greatest hit she has yet made. The press is very liberal in its praises of the star and company.

—The new Music Hall at Allentown, Pa., has changed management. E. L. Newhard has succeeded G. C. Aschbach. All contracts with the latter have been cancelled, and Mr. Newhard desires those holding the same to communicate with him. Mr. Newhard is a popular resident of Allentown, and is experienced in theatrical business, having been Mr. Aschbach's assistant for some time.

*** The Christmas Number of THE MIRROR will be published on Wednesday, Dec. 15, 1886. Advertisements will not be received later than noon on Saturday, Dec. 11.

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Christmas Number

OF THE

New York Mirror

WILL BE PUBLISHED ON

WEDNESDAY, DEC. 15, 1886.

SOME PRINCIPAL FEATURES:

The list of contributors to the Christmas MIRROR includes many celebrated names. Among them the stage, the worlds of literature and journalism and the learned professions find worthy representatives.

A wide variety of entertaining reading matter—clever novelettes, interesting reminiscences, good stories of theatrical life, charming poems, bright sketches, humorous anecdotes; all original and especially prepared for the forthcoming holiday number—has been contributed by the following writers:

Robert G. Ingersoll,	Florence Marryat,
Henry Arthur Jones,	Agnes Robertson Boucicault,
A. C. Wheeler ("Nym Crinkle"),	Fanny Davenport,
T. S. Robertson, M. D.,	Miss Fortescue,
Ex-Judge A. J. Dittenhoefer,	Mary H. Fiske,
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